

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

September/October 2013

# CLEVELAND ART



## FROM THE DIRECTOR

Dear Members,



Many of you may have seen the recent articles regarding the *Sicily: Art and Invention between Greece and Rome* exhibition. We are thankful that we were able to come to a resolution with the government of Sicily to bring the amazing objects and innovative scholarship this exhibition encompasses to Cleveland. Visitors to the exhibition will come away with a rich appreciation for the role this vibrant crossroads of the Mediterranean played in the evolution of Greek and Roman culture (see page 4).

The first CMA exhibition at the Transformer Station opens September 7. *The Unicorn* showcases artists whose work taps themes of memory. Inspired by the book of the same title by the German author Martin Walser, *The Unicorn* exemplifies how the museum plans to develop site-specific exhibitions designed to make the most of the Transformer Station's unique informal character. Reto Thüring introduces the exhibition on page 6.

The ancient Greek bronze Apollo that came to the museum in 2004 is featured in a new focus exhibition and is the subject of a new book in which curator Michael Bennett tells the story of this remarkable work of art and its acquisition. Read his article on page 8.

Curator of African art Constantine Petridis acquired a stellar group of African art objects in 2010. René and Odette Delenne had built a collection strong in both aesthetic quality and spiritual power, and our curator's long acquaintance with the couple eventually led to the opportunity to acquire a group of mostly Congolese works. These fine pieces are now presented in the Smith exhibition gallery, as well as in a new book published this fall. Read the article about them on page 10.

The only part of the expanded museum still to open is the west wing and its galleries of Chinese art and the art of India and Southeast Asia. The two cura-

tors of those collection areas, Anita Chung and Sonya Rhie Quintanilla respectively, offer previews beginning on page 14 of those new galleries in preparation for the grand opening on New Year's Eve this December.

Two shorter articles round out the features: one describing the Friday-evening MIX programs that are attracting burgeoning crowds to the museum once a month, and the other previewing an exciting lecture series featuring two authors of acclaimed books on art crime and recovery, Robert Wittman and Robert Edsel.

In the programs section you'll find the season preview for the entire 2013–14 performing arts series. The fall programming season comes with an especially abundant harvest of interesting events, ranging from the aforementioned author talks, to the annual Collis lecture, to a symposium on Chinese artist Ai Weiwei (visit the atrium to see his *Circle of Animals/Zodiac Heads* if you have not already), to this year's editions of the Fine Print Fair, the Textile Art Alliance Art and Fashion Show, and the Chalk Festival.

As usual, the best reason to take it easy over the summer is to be well rested in preparation for September and October at the Cleveland Museum of Art!

Finally, kudos to the museum-wide team that developed Gallery One, which won four MUSE awards for media and technology from the American Alliance of Museums this year. No other museum has ever won four MUSE awards in the same year.

Sincerely,

David Franklin

Sarah S. and Alexander M. Cutler Director

## CLEVELAND ART

### COVER

**Apollo the Python-Slayer** (detail), formerly *Apollo Sauroktonos* (*Lizard-Slayer*), about 350 BC. Attributed to Praxiteles (Greek, about 400 BC–about 330 BC). Bronze, copper and stone inlay; 150 x 50.3 x 66.8 cm. Severance and Greta Millikin Purchase Fund 2004.30

**Cleveland Art: The Cleveland Museum of Art Members Magazine**  
Vol. 53 no. 5, September/October 2013 (ISSN 1554–2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106–1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

**Questions? Comments?**  
magazine@clevelandart.org

**Magazine Staff**  
Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills. Education listings: Liz Clay  
Design: Gregory M. Donley  
Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer  
Production assistance: Colleen Griffiths  
Printed in Cleveland by Great Lakes Integrated



**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS



## ON VIEW

**Sicily** September 29, 2013–January 5, 2014, Smith Foundation Exhibition Hall. The exhibition, drawn from major collections worldwide including Sicilian national landmarks, examines the art and culture of the Sicilian Greeks during the Classical and Hellenistic periods, ca. 480–211 BC, from the Battle of Himera to the fall of Syracuse to the Romans. During these centuries Sicilian Greek achievements in art and architecture, poetry and rhetoric, philosophy and history, as well as mathematics, engineering, and science, reached levels of refinement and sophistication rivaling, and in some cases even surpassing, those anywhere in the Greek world.

**Praxiteles: The Cleveland Apollo** September 29, 2013–January 5, 2014, focus gallery. This exhibition and accompanying book reinterpret the famous bronze sculpture by the Greek master sculptor Praxiteles. Acquired by the museum in 2004, the Cleveland Apollo represents a case study for why art museums should continue to bring important antiquities into their permanent collections for the benefit of generations to come.

**Hank Willis Thomas** October 20, 2013–March 9, 2014, photography galleries and December 14, 2013–March 8, 2014, Transformer Station. Hank Willis Thomas uses photography, video, the web, and installations to examine how history and culture are framed, who is doing the framing, and how these factors affect our views of society. This exhibition in two venues is the artist's largest museum show to date, and his first in northeast Ohio.

**Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture** October 27, 2013–February 9, 2014, Smith Foundation Gallery. In 2010 the museum greatly enhanced its collection of African art with the acquisition of select works from the Delenne collection, shown here for the first time.

**Tantra in Buddhist Art** Through September 15, focus gallery. This exhibition explores the concept and characteristics of Tantra in the Buddhist context through art from across Asia.

**Damián Ortega: The Blast and Other Embers** Through September 29, glass box gallery. The third contemporary art installation in this space centers around Damián Ortega's impressive suspended sculpture *The Controller of the Universe*.

**Less Is More: Minimal Prints** Through October 20, prints and drawings galleries. Donald Judd, Sol LeWitt, and Frank Stella and others are represented in this show of about 50 works from the 1960s and '70s when a style of flat geometric shapes was popular.

**Staff Art Show** Through December 1, education lobby. Showcase of artwork created by museum staff members.

**Renaissance Textiles** Through December 10, gallery 114. About 15 Italian silks, velvets, and altar frontals of the 14th and 15th centuries from the museum's world-class collection.

**Luxuriance: Silks from Islamic Lands, 1250–1900** Through April 27, 2014, Arlene M. and Arthur S. Holden Gallery. Sumptuous silks from the museum's exemplary collection.



**Carrie Mae Weems: Three Decades of Photography and Video** through September 29, Smith Exhibition Gallery and photography gallery. Carrie Mae Weems, dedicated to bettering the human condition through art, has for three decades produced challenging, compelling photographs, videos, and installations that address issues of race, gender, and class.

Organized by the Frist Center for the Visual Arts, Nashville, Tennessee. This exhibition is supported in part by grants from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

Related photo project: *My Community Is*, through September 29, education lobby.

**Ai Weiwei: Circle of Animals/Zodiac Heads** through January 26, 2014, atrium. Chinese zodiac sculptures engage political and cultural history.

Organized by the Cleveland Museum of Art and AW Asia, *Ai Weiwei* has been made possible in part by the E. Rhodes and Leona B. Carpenter Foundation.

## TRANSFORMER STATION

**The Unicorn** September 7–November 30, Transformer Station. The first CMA exhibition at the Transformer Station gathers works by artists (Neil Beloufa, Martin Soto Climent, Haris Epaminonda and Daniel Gustav Cramer, Shana Lutker) whose work taps themes of memory, inspired by the book of the same title by the German author Martin Walser.

**Helmet Mask** late 1800s–early 1900s. Democratic Republic of the Congo, Suku people. Wood, basketry reed, metal; h. 51 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.450

Dragon head from **Circle of Animals/Zodiac Heads** (2010) by Ai Weiwei (Chinese, b. 1957), as installed in the Ames Family Atrium. Bronze series. Private collection, USA





# In Sicily

The island was home to many of Greece's most creative minds



**Coin with a Head of Apollo** 410–403 BC. Sikeliote (Sicilian Greek). Silver; diam. 2.8 cm. Courtesy of the Museo Archeologico Regionale Paolo Orsi, Syracuse

in the eighth century BC are sometimes portrayed as youthful transplants in some degree culturally reliant on Old Greece. However, once such new city-states had taken root in the Italian peninsula and Sicily, it would be a misconception to believe that they were passively dependent on their mother cities, or insecure of their inventive potential. Indeed, these newly established Greek city-states (poleis) became fully autonomous, and by the fifth century BC many had become mature and powerful metropolises and exporters of original and influential ideas. By the fourth century BC Syracuse—under the tyrant Dionysios I—was more populous than Athens, and her empire rivaled that of Athens in the fifth century BC. In the three centuries before complete Roman rule the Sikeliotes developed a distinct regional identity that became a wellspring of innovation. The island was home to many of Greece's most creative minds, whose products were transformative throughout the larger Greek world.

**M**agna Graecia: Greek Art from South Italy and Sicily, which opened at the Cleveland Museum of Art in 2002, and then at the Tampa Museum of Art the following year, presented masterworks created in the Greek colonial city-states of the Italian peninsula and Sicily, with an emphasis on the Archaic and Classical periods. By contrast, *Sicily: Art and Invention between Greece and Rome* examines the art and culture of the Sicilian Greeks (Sikeliotes) during the Classical and Hellenistic periods, ca. 480–211 BC, from the Battle of Himera to the fall of Syracuse to the Romans. During these centuries Sicilian Greek achievements in art and architecture, poetry and rhetoric, philosophy and history, as well as mathematics, engineering, and science, reached levels of refinement and sophistication rivaling, and in some respects even surpassing, those anywhere in the Greek world. The Roman sack of Syracuse toward the end of the third century BC profoundly influenced Roman societal values, after the Roman general Marcus Claudius Marcellus transferred boatloads of Greek artworks to Rome. Their public display was said to have caused a sensation, introducing a popular taste for Greek art that led to a vigorous culture of private art collecting among Roman elites.

The new communities established after the first colonizing migrations of Greeks to the west, beginning



**EXHIBITION**  
**Sicily: Art and Invention between Greece and Rome**

September 27, 2013–January 5, 2014, Smith Foundation Hall



**Phiale Mesomphalos (Offering Dish)** 325–275 BC. Sikeliote (Sicilian Greek). Gold; 3.7 x 22.8 cm. Courtesy of the Antiquarium di Himera

ship was promoted by the state. The work of such “Signing Masters” as Eumenes, Euainetos, Eukleidas, Choiron, and Kimon was seen as a civic virtue.

In the Classical and Hellenistic periods Sicily was home to a long list of thinkers, writers, and artists, and was a tempting lure for luminaries from the Greek mainland. These included the famous Athenians Aeschylus and Plato. Among the impressive roster of Sicilian Greeks who made names for themselves beyond the borders of the island was the master rhetorician Gorgias (ca. 485–380 BC), who became wealthy trading on his public performances and teaching workshops. The famous gourmet Archestratus, a resident of either Gela or Syracuse, wrote his *Life of Luxury* (*Hedypatheia*) in the mid fourth century BC, a kind of culinary travel guide to eating well. Archimedes (ca. 287–212), a native of Syracuse, was antiquity’s greatest mathematician, scientist, physicist, and inventor. He was killed by a Roman soldier during the capture of Syracuse in 212 BC. Afterwards Sicily was no longer governed by Greeks, as Rome’s empire grew ever bigger. But the cultural gifts the Sikeliotes bequeathed to the larger Greek world, and its Roman conquerors, left an enduring legacy. 🏠

**Statue of a Youth (The Mozia Charioteer)** 470–60 BC. Sikeliote (Sicilian Greek). Marble; 181 x 40 cm. Courtesy of the Servizio Parco archeologico e ambientale presso le isole dello Stagnone e delle aree archeologiche di Marsala e dei Comuni limitrofi–Museo Archeologico Baglio Anselmi

Sicily was an exceedingly fertile region within this world, with the best strategic location in the Mediterranean Sea: a central crossroads for travel and trade north to south, or east to west. The climate was very temperate. So rich were the volcanic soils of Mt. Etna that the Greeks considered the land blessed by Demeter, the goddess of grain and fertility. Its borders embraced a dramatic landscape of astonishing variety, where grains, grapes, olives, almonds, and fruit trees flourished, and expansive grasslands nourished goats, sheep, and cattle. Honeybees were attracted to blooming carpets of wildflowers, wild game abounded in its densely forested hills, and the inland rivers and waters off its shores teemed with tasty fish. To the Greeks of the mainland who sought to make it their new home, this surely would have seemed like an Eden, a verdant and vibrant New World.

Mainland Greek visitors from, for example, Athens or Corinth would have been dazzled by the ambitious scale, and lavish excess, of Sicilian city-states such as Syracuse or Akragas. The dimensions of the enormous Temple of Zeus at Akragas were bigger than an American football field. By the Hellenistic period all of the architectural features a visitor from Athens or Corinth would expect to see were present in Sicilian city-states: temples and sanctuaries to the gods, agoras (marketplaces), gymnasias, and theaters, all designed with dramatic flair and painted in striking colors. Large figural sculpture would have added to the spectacle. The exquisitely carved drapery clinging to the amazing *Mozia Charioteer* (left) gives a sense of the Sicilian Greek taste for movement and texture in sculpture. Even in their coins the Sikeliotes displayed unmatched artistry. Some die engravers signed their creations, an innovation unique to the western Greeks. Remarkably, this typically Greek desire to claim author-



**Antefix (Roof Ornament) with a Head of a Silen** 470–60 BC. Sikeliote (Sicilian Greek). Terracotta; 22.9 x 20.3 x 19.7 cm. Courtesy of the Museo Archeologico Regionale, Gela

Images reproduced by permission of the Regione Siciliana, Assessorato dei Beni Culturali e dell’Identità Siciliana. Dipartimento dei Beni Culturali e dell’Identità Siciliana. Unauthorized reproduction prohibited.



# The Unicorn

"Surely to breathe life into the past meant resurrecting an event in a pseudo-vividness that simply denied the pastness of the past."

—Martin Walser, *A Runaway Horse*

**T**he *Unicorn* is the museum's first exhibition at the Transformer Station, the new Ohio City art venue dedicated to cutting-edge contemporary art. Exploring memory and the (re-)construction of the past, *The Unicorn* takes its title from the book by German author Martin Walser. How we construct, reconstruct, and thus constantly reshape the past is a recurrent theme in Walser's influential writings, and this group exhibition uses some of his thoughts as a starting point. All the works question the past as an immutable and given entity. Instead they assume that nothing survives as such and that memory is constructed by subjects looking backward. What we call the past is therefore unstable and modifiable. The unicorn as a mythical creature, but referring to a very common animal, also serves as a metaphor for the creative vitality of memory and points to artistic practices that work on the transgression of the boundary between documentation and art, truth and myth, fact and fiction.

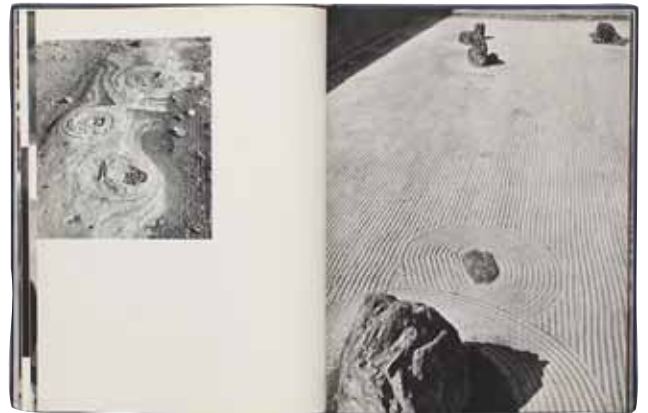
## EXHIBITION

### The Unicorn

September 7–  
November 30,  
Transformer  
Station



**À Mon Seul Désir** (detail), 2013. Martin Soto Climent (Mexican, b. 1977). 108 photographs, digital prints on fine art cotton paper; 22.9 x 30.5 cm, overall dimensions variable. © and image courtesy of the artist



**The Infinite Library, Book #30** 2011. Daniel Gustav Cramer (German, b. 1975) and Haris Epaminonda (Cypriot, b. 1980). Book; 22.3 x 15.5 x 1.5 cm. © and image courtesy of the artists

Martin Soto Climent presents a new body of works that form a second chapter to his earlier *The Equation of Desire*, a series of diagrams about the human condition and 366 photographs. All of the photographs emerge from a similar process: the artist rolls up and joins different pages of photographic books such that a new image arises. The new work refers to the famous tapestries with the modern title *The Lady and the Unicorn* that were woven in Flanders around 1500, especially the sixth and largest tapestry of the suite. While the first five tapestries are meant to depict the five senses, the meaning of the sixth—with the inscription *À Mon Seul Désir*—remains obscure and opens up different approaches for interpretations and readings.

Haris Epaminonda and Daniel Gustav Cramer offer a selection of books from *The Infinite Library*, an ongoing collaborative project between the two artists that began in 2007. The expanding archive consists of dismantled and rearranged picture books that have been rebound to create new volumes, resulting in newly assembled meaning (or non-meaning). The new content follows no traditional logic of authorship or methods of knowledge transfer. Instead the purpose of each book is found in its very nature: to be a book, containing possibility.

Neil Beloufa's film *Untitled* (2010) is based on an anecdote the artist heard about a property near Algiers

that was abandoned by its owners during the political unrest in the 1990s and occupied by a terrorist group. Actors playing the landlord of the house, the gardener, and the neighbors imagine what the terrorists did there and why the group chose a modernist villa with floor-to-ceiling glass windows on all sides as its base camp. Speculating about the terrorists' intentions, they retell and reimagine a dramatic and at the same time absurd three-year episode, constantly crossing the boundary between fact and fiction.

Shana Lutker's intensive research on the Surrealists' fistfights has culminated in a new group of sculptures that relate, in form or idea, to the places where the disputes took place. The exchanges of fisticuffs and obscenities between insulted artists across the stages and streets of Paris began on July 6, 1923, at Tristan Tzara's final Dada event, when André Breton jumped on a Paris stage and broke Pierre de Massot's arm with a strike of his cane. Lutker's sculpture for *The Unicorn* contains much of the tension, absurdity, drama, and trauma of the ensuing fight. But the artist embraces the impossibility of restaging the past and creates her own, maybe no less true version of an event that gave birth to Surrealism. 🏠



**Untitled** 2010 (still). Neil Beloufa (French, b. 1985). HD video; 15-minute loop. © and image courtesy of the artist. Courtesy of the Artist, François Ghebaly Gallery, Galerie Balice Hertling, Galleria Zero

Epigraph from  
Friedrich Christian  
Delius, Peter Schneider,  
and Martin Walser,  
*Three Contemporary  
German Novellas*,  
ed. A. Leslie Willson,  
trans. Leila Vennewitz  
(New York: Continuum,  
2001), 91



**The Bearded Gas** (installation view), 2013. Shana Lutker (American, b. 1978). Wood, MDF, carpet, foamcore, Plexiglas mirrors, chromed steel, paint, and wire; 4.27 x 5.49 x 3.66 m. © Shana Lutker. Image courtesy of Susanne Vielmetter Los Angeles Projects.

# Apollo the Python-Slayer

A new exhibition and book tell the story of an ancient masterpiece

## EXHIBITION

**Praxiteles: The Cleveland Apollo**  
September 29,  
2013–January 5,  
2014, Focus  
Gallery

In the first century AD the Roman author Pliny the Elder wrote in his *Natural History* (34.69–70) that the famous fourth century BC Athenian sculptor Praxiteles had created a bronze sculpture depicting a youthful Apollo about to stab a lizard with an arrow. He used the epithet *sauroktonos* (lizard-slayer) to refer to Praxiteles's masterpiece. Several Roman marble copies of the work have survived, attesting to its popularity well into the Imperial period. Acquired by wealthy Romans to decorate their homes and country villas, these copies show a young figure of Apollo leaning on a thick, leafless tree trunk, up the surface of which climbs a lizard. Thus, the sculptural type has been known since Roman times as *Apollo Sauroktonos*. Roman coins and engraved gems also illustrated the sculptural type, but instead of a stout tree trunk, several pictured Apollo with a slender sapling. The Roman poet Martial used the adjective *sauroktonos* in what was possibly a reference to a reduced-scale copy of the original, perhaps cast of a special bronze alloy.

In 2004 the Cleveland Museum of Art acquired the only known bronze version of the sculptural type. It had been recovered from an estate in eastern Germany after German reunification. At that time the legal heir, an elderly gentleman, successfully claimed the estate and subsequently found the sculpture in a pile of debris. He remembered having seen it several times as a young man when the property belonged to his great-uncle before the outbreak of the Second World War. Because he believed it to be an 18th- or 19th-century work inspired by an ancient prototype, he thought it not worth reconstructing

and sold it. Shortly afterward it was identified as ancient and conserved. I saw it in 2003 in the Geneva gallery of Phoenix Ancient Art, and the museum acquired it the following year. Showing signs of severe damage perhaps sustained during fierce fighting between Hitler's Nazis and the Red Army in eastern Germany, Praxiteles's masterwork was subsequently stranded between the destructive mayhem of WWII and the paranoia of the Cold War. The art market rescued it.

All of its technical features are consistent with a date in the Late Classical period and Praxiteles's lifetime. It is clearly the product of a first-rate workshop as evidenced by the extremely high quality of the modeling and finishing and the close attention to fine detail evident throughout the figure. Consequently, the museum has dated the work to about 350 BC and believes it might well be the very sculpture described by Pliny. The



**The Cleveland Apollo** Apollo's left hand and forearm



**Not a Lizard** The Python





### Sacred Way

Sanctuary of Pythian Apollo, Delphi, looking west and southwest toward the Halos (foreground and to the left), with the Treasury of the Athenians in the background (upper right). Photo: Michael Bennett



### Apollo the Python-Slayer

formerly *Apollo Sauroktonos* (*Lizard-Slayer*), about 350 BC. Attributed to Praxiteles (Greek, about 400 BC–about 330 BC). Bronze, copper and stone inlay; 150 x 50.3 x 66.8 cm. Severance and Greta Millikin Purchase Fund 2004.30

Roman marble copies, carved hundreds of years later as collectors' items and decorative embellishments, no longer retained the religious function and meaning of the original. The Cleveland Apollo permits us to reconstruct the original context and meaning of Praxiteles's intention and vision.

The Cleveland Apollo is missing the right arm from above the elbow, the tree, and a large section of the left arm and shoulder. The current base is not ancient. Fortunately, the left hand and much of the forearm survive, along with a small reptilian creature. This creature is the key to the work's meaning. Its strange anatomy—that of a coiled snake with legs of differing sizes attached asymmetrically—proves that it is not a lizard from the natural world, but a reduced-scale Python from the world of myth. Such asymmetrical and composite features are a violation of nature and identify this legged serpent as an agent of disorder. Apollo is its polar opposite. He is the god of light, music, reason, and order, the headmaster of the Muses. Praxiteles's original creation represents Apollo's victory over the Python, a triumph of order (*kosmos*) over disorder (*chaos*).

The sculpture must have been made for the sanctuary of Pythian Apollo at Delphi. There, Apollo presided in his temple over his revered oracle at what the Greeks

called the Omphalos, the navel (center) of the world. Before governing over the sanctuary, Apollo had to vanquish the Python, son of Mother Earth. This foundation myth was ritually renewed during the Septerion festival at a circular area (the Halos) on the Sacred Way at the Delphi sanctuary, where Apollo's triumph was reenacted by a boy impersonating the god. In all likelihood the emperor Nero transferred the sculpture to Rome where Pliny subsequently saw and described it, using what was a nickname or misnomer. Over time the Roman marble copies no longer accurately reproduced Praxiteles's Python, but instead incorporated heavy tree trunks and large lizards to better accord with the work's popular title. Until the museum's acquisition of the bronze original there was no reason to doubt that Praxiteles's great work was a *Sauroktonos*. The Cleveland Apollo demonstrates that Praxiteles's famous Apollo can be called Python-Slayer. 🏛️

### NEW BOOK

\$24.95, by Michael Bennett, available in the museum store





**Figure Couple** late 1800s–early 1900s. Democratic Republic of the Congo, probably Ngbandi people. Wood, copper, glass beads, iron, fabric; H. 45 and 41 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.459.1–2



# Fragments of the Invisible

Celebrating a transformative acquisition of African art

**A**n icon of northwestern Congo's Ubangi region, this figure couple of presumed Ngbandi origin (left) is one of 34 works of Central African art from the private collection of René and Odette Delenne in Brussels that the Cleveland Museum of Art acquired through partial gift in 2010. Truly transformative, the addition of this group of Congo sculptures to the museum's collection has not only increased its permanent African holdings by more than 10 percent, it has also placed our Central African collection on equal footing with the best museum collections of this kind in North America.

Celebrating the acquisition of the Delenne collection of Congo sculpture and honoring the memory of Odette and René Delenne—who passed away in 2012 and 1998, respectively—*Fragments of the Invisible* also explores a theme that resonates widely throughout the museum's collections: the fragment. Not only does the exhibition address the fragment in purely material terms, it also examines its contextual ramifications.

African objects kept in the West are often physically quite different from how they appeared in their original context of use. Damage and deterioration, including breakage and surface erosion, can be intentional or accidental and may be the result of repeated handling or extended exposure to the elements. While in use in Africa, however, objects also often undergo transformations in meaning and function which are typically manifested by changes in their appearance. Most striking in this regard is the accumulation or accretion of added materials to a work's surface resulting from its application in rituals and ceremonies. Such additions may include accessories and ornaments of all kinds as well as coverings of mostly organic materials such as chewed kola nuts or mud in a multitude of combinations.

The archetypal power figure, once inaccurately labeled as “fetish” but now more commonly referred to by its vernacular name, is perhaps the best-known African expression of this concept of accumulation. Especially prevalent in the vast Congo Basin region of Central Africa, it is well represented in the exhibition through a number of examples from the Kongo and Songye peo-

ples. Though *Fragments of the Invisible* includes some rather well-preserved power figures, such as a medium-sized Songye *nkishi*, as it is locally known, over time many such power figures have lost most or all of their external accoutrements and accessories, and as a result appear quite naked in the context of a museum or private collection in the West when compared to their original appearance.

However, more than from their accumulative or composite look, Central African power figures derive much of their capacity to mediate between the worlds of hu-

mans and spirits from the ingredients contained within certain body cavities. Inserted in a hollow within the head, abdomen, rectum, or other body part, these substances procure the sculptures their supernatural efficacy. Yet many power figures in collections and exhibitions lack any of the ingredients that once empowered them. Thus, at some point in its history, the finial of the ivory scepter of possible Yombe origin also would have been packed with a resin-covered conglomerate of substances. The “undressing” or “emptying” of power figures may result from their continuous manipulation and the hazards of their transporta-

tion from Africa to Europe or America, but is sometimes caused by deliberate acts of desacralization or disempowerment on the part of their original users.

The adjective *fragmentary* also pertains to many works of African art as they are kept and displayed in museum galleries or the homes of private collectors such as the Delennes. Indeed, in their original African settings, rarely are figure sculptures looked at on their own but more typically are part of a group of related objects and experienced together as an ensemble. Rather than being exhibited and perceived as stationary objects in a display case or on a pedestal, they most often appear in motion and in conjunction with other forms of artistic expression, including music and song or recitation. This dynamic character of African art and its integrated nature are of critical importance in African festivals and masquerades.

There is also a metaphysical side to the contextual application of *fragmentary* to the arts of Africa. Indeed



Odette and René Delenne on their wedding day. Ixelles (Elsene), Belgium, December 2, 1958. Photographer unknown. Delenne Family Archives

**EXHIBITION**  
**Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture**  
October 27, 2013–February 9, 2014, Smith Foundation Gallery



**RIGHT Male Figure**

early 1800s–early 1900s. Songye people, Democratic Republic of the Congo. Wood and various other materials; H. 64 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.451

**FAR RIGHT Male**

**Figure** early 1800s–early 1900s. Probably Vili people, Democratic Republic of the Congo, Cabinda, or Republic of the Congo. Wood and various other materials; H. 42 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.433

**CATALOGUE**

\$30. Co-published with 5 Continents Editions in Milan, with essays by the curator and seven other scholars, as well as a conservation article by the museum's Colleen Snyder and Samantha Springer

most African figures, masks, and other forms of artistic expression relate to the invisible world of spirits. Whether these spiritual entities are ancestors, deities, or more abstract forces, most typically they are represented by or rather embodied in the works in question, which helps explain the abstraction characteristic of so many African works of art. This is especially true of masks, including the helmet mask that was once associated with the Suku people's puberty rituals for boys (see page 3). Though in reality the audience will know the actual human identity of the wearer, everything possible is done to make outsiders believe that the masquerader is a spirit being. In addition to giving the spirits a visual and tangible material form, masks as well as power figures specifically serve as conduits between the world of the living and the realm of the spirits.

Fully aware of the deep spiritual references of African art but equally sensitive to its universal aesthetic qualities, Odette Delenne was thrilled when she found the Cleveland Museum of Art willing to become the new home for her Congo sculptures. In doing so, she fulfilled her wish to preserve as a lasting legacy the integrity of the core of the African art collection she and her husband had assembled and cherished over many decades. However, her choice to transfer the collection to an art museum in this country, rather than to see it integrated into one of the ethnography museums in Belgium, was

guided first and foremost by the fact that the Delennes considered African art equal to the art from any other part of the world, a philosophy which the Cleveland Museum of Art has endorsed ever since its inception in 1913. 🏠



**Scepter** early 1800s–early 1900s. Democratic Republic of the Congo (most likely), Cabinda, or Republic of the Congo, probably Yombe people. Ivory; H. 28 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.447

## ON THE ROAD

**See works from Cleveland's collection in exhibitions around the world**

*A Summer at the Water's Edge: Leisure Activities and Impressionism* Musée des Beaux-Arts de Caen, France, through September 29, includes Pierre Auguste Renoir's *Bathers Playing with a Crab*.

*Ed Ruscha—Los Angeles Apartments* Kunstmuseum Basel, Switzerland, through September 29, includes Ed Ruscha's *Bronson Tropics*.

*Impressionism, Fashion, and Modernity*, at the Art Institute of Chicago through September 29, includes Jacques-Joseph Tissot's *Seaside (July: Specimen of a Portrait)* and Gustave Caillebotte's *Portrait of a Man*.

*Andy Warhol's Photobooth Collection* Massillon Museum, through October 13, features Warhol's 1975 screenprint *Mick Jagger*.

*Georges Braque* at the Galeries Nationales du Grand Palais, Paris, September 16, 2013 to January 6, 2014 and then at the Museum of Fine Arts, Houston, February 18 to May 11, features Braque's *Guitar and Bottle of Marc on a Table*.

*The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400–1460* at the Musée du Louvre, Paris, September 23 to January 6, includes Mino da Fiesole's monumental relief sculpture *Julius Caesar*.

*Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*, Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Falize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

*Masterpieces of Chinese Painting from the 8th to the 19th Centuries* at the Victoria and Albert Museum, London, October 5 to December 29, features two CMA works: the Yuan dynasty *Bodhidharma Crossing the Yangzi on a Reed* and Shen Zhou's *Twelve Views of Tiger Hill, Suchou: The Thousand Buddha Hall and the Pagoda of the "Cloudy Cliff" Monastery*.

*Journey through the blue: La Vie* Museu Picasso, Barcelona, October 10, 2013 to January 19, 2014 is built around the museum's Pablo Picasso masterwork *La Vie*.

The CMA's great George Bellows painting *Stag at Sharkey's* is getting closer to home; it's just down I-71 in Columbus through January 4 for the exhibition *George Bellows and the American Experience*.

## PERSONAL FAVORITE

**Icon of the Mother of God and Infant Christ (Virgin Eleousa)**

c. 1425–50. Attributed to Angelos Akotantos (Greek). Tempera and gold on wood panel; 96 x 70 cm. Leonard C. Hanna Jr. Fund 2010.154

Former chief curator Griff Mann assumed directorship of the Cloisters of the Metropolitan Museum of Art in New York in September.

**C. Griffith Mann, former Chief**

**Curator** This is a story about the relationship between serendipity and planning in the acquisitions process. The museum had identified this category of object—a painted icon from the Eastern Orthodox tradition—as something that had been missing from the collection.

We had a visitor here who gave the Collis lecture, Robin Cormack. We talked to him about the fact that we had a really wonderful Byzantine collection, but one of the missing things was a great painted icon. Two weeks after his Collis talk, he wrote back to curator Stephen Fliegel and said, "I've been asked to go and look at this icon

in a private collection in Rome, and I thought you might be interested." It just so happened that Stephen was in Italy at the time, so he went to Rome and then wrote me a very excited e-mail. The family was thinking about putting the icon on the auction block, but we were able to arrange to buy it directly from them. When it came here, our conservator Dean Yoder did about a year's worth of restoration work, which was funded by donor Al DeGulis in honor of former director Bob Bergman.

All these interesting connections happened: a curator meeting a long-held collecting goal; the Collises' sponsored lectureship that brought together the people who made it possible for us to make this acquisition; and a donor who supported the conservation—and the fact that we're the kind of institution that can undertake sophisticated conservation work. The before and after was so dramatic: the purple tones of her garment, the beautiful blue of the cloth that wraps her hair as a sign of modesty—we could tell it was there, but it was great to see it really come back so much.

There's something special in the humanity between the mother and child. The composition is both stylized and yet eminently approachable, just beautiful. Those graceful elongated fingers are a hallmark of the Byzantine painting tradition—there's a kind of elegance, a certain formality, but also a gentleness.

Now there are very few collections in the United States with great medieval holdings that can boast a great icon, especially featuring such a key subject. One of the great moments in storytelling in the visual arts happens during the Middle Ages, the great age of wall murals, stained glass decoration, all these wonderful goldsmith and metalwork objects. It transports you. One of the things that's really great about an acquisition like this is it is very meaningful to our Eastern Orthodox Christian community, so it helps create bridges. That would be true in New York as well, but I'm very proud to say that this icon is probably better than anything the Met has, and I take pride in being a part of a group of people that brought it to Cleveland. I think it will emerge as one of the great icons in the country.



# Chinese Masterworks

Highlights from the new galleries set to open in December

**Drum Stand** China, said to be from Changsha, Hunan province, State of Chu. Eastern Zhou dynasty, Warring States period (475–221 BC). Lacquered wood; 132.1 x 124.5 cm. Purchase from the J. H. Wade Fund 1938.9

In presenting the museum's Chinese art collection in the new west wing, a fundamental consideration is to highlight the characteristics of this collection as we weave together art, meaning, time, and space in the art-historical narratives. As one of the most significant Chinese art collections in the West, the Cleveland collection spans more than 5,000 years, from prehistory to the contemporary era, encompassing a variety of art forms, including bronze, jade, ceramic, sculpture, painting, calligraphy, textile, lacquer, and furniture. The collecting scope reflects how art museums and academic communities have defined the discipline of Chinese art history since the last century, which is subject to on-going transformation, redefinition, and expansion. The museum's quest for artistic excellence has resulted in a famous collection of superlative quality. Viewed from the perspective of representing China's artistic tradition, this collection offers considerable depth and breadth for those interested



**Tomb Guardians** 700s. China, Shaanxi province, Xi'an. Tang dynasty (618–907). Glazed earthenware, *sancai* (three-color) ware. 92.3 x 43.8 x 41.9 cm and 88.9 x 41 x 50.8 cm. Gift of various donors to the department of Asian Art (by exchange) 2000.118.1–2

in gaining deeper insights into culture and history, and also contains well-known and signature works that fulfill aesthetic and intellectual satisfaction.

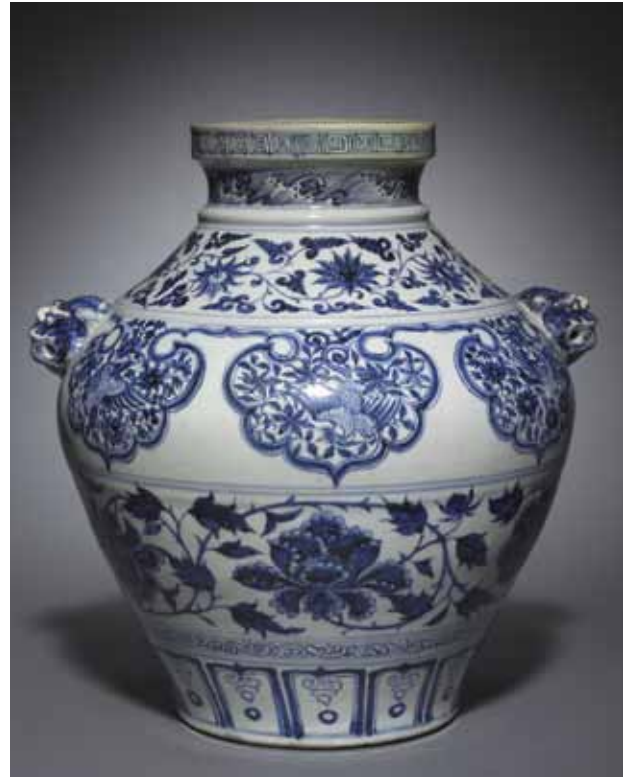
The CMA's Chinese collection represents the highest achievements of a culture in terms of human creativity, artistic innovation, and technical advancement; it appeals to our aesthetic senses and intellectual inquiries and engages us. To highlight these qualities, the new installations play on two overarching themes: "art journeys through time and space" and "connoisseurship." The art journeys unfold China's long artistic tradition with a historical perspective, offering a sequence of experiences of the arts of various times and places in Chinese art history. It is through a temporal structure that the richness and diversity of the collection can be fully exploited, the patterns of continuity and change can be detected, the meanings of art in specific historic contexts can be explored, and questions about the future—which have some connection with the past—can be further addressed.





**Bodhisattva** 700s. China, Hebei Province. Tang dynasty (618–907). Marble; 177.8 x 64 x 58.5 cm. Purchase from the J. H. Wade Fund 1929.981

**Jar with Lion-head Handles** 1300s. China, Jiangxi Province, Jingdezhen kilns. Yuan dynasty (1271–1368). Porcelain with underglaze painted decoration, blue-and-white ware; mouth diam. 15.6 cm, overall 39.4 x 37.5 cm. John L. Severance Fund 1962.154



**Portraits of Emperor Qianlong, the Empress, and Eleven Imperial Consorts**

1736–about 1770s. Giuseppe Castiglione (Italian, 1688–1766) and others. Handscroll, ink and color on silk; 53.8 x 1154.5 cm. John L. Severance Fund 1969.31

Connoisseurship is reemphasized to heighten aesthetic awareness. This should not be mistaken as perpetuating traditional elitist tastes that once shaped Chinese art discourses. Instead, a truly democratic approach to art appreciation and education requires the elucidation of aesthetic concepts and criteria of value specific to various cultural groups. It is hoped that by reaffirming the significance of connoisseurship—the backbone of this outstanding collection—as a valid tool of art education and cultural understanding, the aesthetic and cultural values of our Chinese holdings can be better understood, shared, and appreciated. The new installations provide remarkable opportunities for such endeavors. ㊦

**Tripod Cauldron (Ding)** 1000s BC. China, Early Western Zhou dynasty (1046–771 BC). Bronze; H. 57.4 cm. Severance and Greta Millikin Purchase Fund 2003.2



# Indic Art Returns

A curatorial preview of the upcoming reinstallation of Cleveland's renowned collection of Indian, Southeast Asian, and Himalayan art

**O**n New Year's Eve, 2013, the museum will celebrate the opening of its galleries of historical art from India and the neighboring countries of Pakistan, Afghanistan, Nepal, Tibet, Cambodia, and Thailand. Cleveland's holdings in these areas, which rank among the world's finest, testify largely to the curatorial acumen of Stanislaw Czuma and the directorial vision of Sherman Lee. Seen in a new light and fresh spaces, the works are presented in five sections that introduce visitors to Indic religious traditions, marvelous stories, and historical figures through the lens of some of the field's most important and aesthetically stunning objects in a wide range of media.

The gallery with art from ancient India, ranging in date primarily from the second century BC to the fifth century AD, is anchored by the concept of the Buddhist *stupa*, a sacred monument and main focus for worship and veneration. The early monumental stupas were solid hemispherical domes empowered by relics of the Bud-

dha buried within. They were surrounded by railings and subsidiary shrines filled with imagery pertaining to life and abundance, which offset the funerary connotations of the stupa itself. As Buddhism developed through the first millennium AD, the figure of Buddha himself became increasingly important as an object of worship. The lithe and imposing metal image of the *Standing Buddha* made in Kashmir, in the foothills of the Himalayas, was brought to Western Tibet as a key component of the transmission of Buddhist styles from India to the Himalayas. This landmark work will be installed as the opening object of the museum's new Himalayan gallery.

Two major spaces focus on art of India and Southeast Asia from the Gupta to Medieval periods of the fifth through 12th centuries. The sculptures on view will reveal the process of Indianization of Southeast Asian art in both Buddhist and Hindu imagery. The dramatic glass gallery will feature art associated with the Hindu god Shiva in works of bronze and stone from various

## RIGHT

### **Standing Buddha**

late 10th to early 11th century. India, Kashmir. Brass; H. 98.1 cm. John L. Severance Fund 1966.30

## FAR RIGHT

### **Ravana Shaking Mount Kailasa**

8th century. Central India. Sandstone; 139 x 72 cm. Sundry Purchase Fund 1971.173





**The Parrot Addresses Khujasta on the Eighth Night** folio 51v from *Tales of a Parrot*, about 1560. Attributed to Banavari (Indian, active mid-16th century). Opaque watercolor, ink, and gold on paper; 20.3 x 14 cm. Gift of Mrs. A. Dean Perry 1962.279.51.a



smoothness of their bodies and the beauty of their forms as the sculpture's central focus. Cambodian and Indonesian depictions of Shiva and his followers, such as the important bronze *Kneeling Male Figure* with his third eye of knowledge, complement the Indian sculptures on the east side of the glass box.

Works depicting scenes from India's treasury of story literature are the focus of the section that displays light-sensitive paintings of jewel-like quality and vibrancy. Central to this section are pages from *Tales of a Parrot*, one of the first illustrated manuscripts to have been made at the court of the Mughal Empire, which extended from 1526 to 1858. Originally written in Sanskrit but retold in Persian, the stories related by a parrot to his master's wife over the course of 52 nights were so engaging that she stayed at home to hear them, instead of slipping away illicitly to meet her lover. The celebrated Mughal emperor Akbar (1556–1605) commissioned this work as an adolescent, having selected several dozen Indian artists to be trained by seven court painters from Iran to produce this lavishly illustrated book. The paintings are extraordinary in their admixture of Persian and Indian stylistic elements, revealing the mechanisms by which one of the world's great art forms, known as Mughal painting, came about.

The new galleries of Indian, Southeast Asian, and Himalayan art promise to provide joyous and variegated experiences with thematic displays that are tightly organized according to chronology and geography. Covering vast expanses of time and history, Cleveland's collection brings forward the unique aesthetic genius of the region, where stone takes on the qualities of flesh, metal emits a spiritual energy, and paintings dazzle with color and fantasy. 🏠

regions of India, Cambodia, and Indonesia. Bronze images made to carry the presence of the deity in procession out of the temple on festival days will be installed on the outermost perimeter wall facing stone tableaus with scenes from Shiva's mythology, including *Ravana Shaking Mount Kailasa*. According to a prominent Hindu worldview, Shiva is understood as the omnipotent creator of the world. He manifests himself as a strange and alluring deity who resides on Mount Kailasa in the Himalayas with his wife, Parvati, who embodies his creative energy in the form of a beautiful young mother. The 10-armed demon Ravana challenged Shiva's power by attempting to shake loose Mount Kailasa and carry it off to his island of Lanka. The shaking startled Parvati, whom the sculptor has skillfully depicted in the act of turning to cling more tightly to Shiva as she looks up to him for protection. Completely unfazed, Shiva had only to press down his big toe to quell Ravana, and the couple could continue to dally in peace. Shiva looks like both a yogi and a king—contradictory roles that he assumes simultaneously in this four-armed manifestation. His trident and bull are included as his key iconographic features. The tableau swirls with the energy of the subsidiary figures and the undulating abstract rendition of the rocky mountain being shaken by the demon below. Set off against the densely textured array, the hierarchically scaled main figures stand out with the

**Kneeling Male Figure** 1010–80. Cambodia. Bronze; H. 43.2 cm. Leonard C. Hanna Jr. Fund 1978.8





# MIX: Arts and Cultures

This popular monthly event series features an ever-changing mix of art, music, and mingling



FRANK LANZA

October marks the first anniversary of one of the museum's most popular programs: MIX at CMA. Each month, around 2,000 culturally inclined Clevelanders attend the art-centric first Friday happy-hour, which has almost tripled in monthly attendance since its start. The series was recently featured in the *New York Times* travel section ("Culture Blooms in Cleveland," July 21).

Each event focuses on a different aspect of the museum—from January's Runway, a fashion show featuring creations inspired by the exhibition *Wari: Lords of the Ancient Andes*; to February's Interface, celebrating the opening of Gallery One; to August's Caliente, a tropical dance party highlighting Latin American art in the collection. "Each month attendees have a spectrum of opportunities to engage with art in a meaningful way, depending on their preferences—whether that's through a whistle-stop highlights tour, or a team scavenger hunt, or a hands-on craft activity," says audience engagement specialist Bethany Corriveau.

Music also features strongly at each MIX event, with DJs spinning anything from French avant-garde to pop and rock, and from nationally known live acts such as indie-folk band Bethesda and electronica artist Teengirl Fantasy, to an incredible and rare performance of John Cage's famous (or infamous) *HPSCHD*.

A collaboration among the museum's education, membership, and marketing departments, MIX encourages longtime members and first-time visitors alike to engage with the collection and each other. "People come by after work for a couple of cocktails with friends, and discover aspects of the collection they may never have explored before," explains communications manager Rebecca Astrop. The series is designed with two key motivations in mind: to create opportunities for people to have meaningful experiences with art, and to do so in an approachable social environment. The idea is to encourage all attendees to think of the museum as their space.

Members enjoy the benefit of free admission to MIX at CMA, and the general public is welcome to attend at the cost of \$8 in advance or \$10 on the day of the event. "MIX has proved to be a fantastic way to introduce people to the museum," says Aaron Petersal, director of visitor experience and membership. "We've had longstanding members bring a guest to MIX—a friend who hasn't set foot in the building since childhood. They've had a great experience, decided to come again next month, and left that night as a museum member. To me, that's a sign that we are filling a niche here in Cleveland's art scene." ■■■

## MIX: WHEN

MIX takes place on the first Friday of every month 5:00–9:00. Visit [ClevelandArt.org](http://ClevelandArt.org)/MIX each month for the next event's theme, or just show up and enjoy! \$8; \$10 day of event. Members free. Next up: *MIX: Form* September 6 and *MIX: Muse* October 4 (see p. 31)

# Art Rescuers

Two acclaimed authors visit the museum for Wednesday-evening lectures in the series “Stolen Art, Heroic Recoveries”

**D**estruction and theft have left scars on the history of art, but amidst crime and war, heroes have stepped up to save the world’s treasures. The museum is excited to present this rare educational opportunity to hear two of the world’s foremost experts on art crime and recovery.

On October 16 we welcome Robert K. Wittman, renowned art investigator and founder of the FBI’s National Art Crime Team. Wittman recovered over \$300 million worth of stolen art and artifacts during his 20-year career, including one of the 14 original copies of the Bill of Rights, Geronimo’s war bonnet, and a Rembrandt self-portrait from the Swedish National Museum. After retiring from the FBI in 2008, he penned the best-selling memoir *Priceless: How I Went Undercover to Rescue the World’s Stolen Treasures* (2010). He discusses cases, shows video of sting operations, and discusses career paths in the field of art crime investigation. Join us for a reception at 6:00 preceding the talk. Presented by the FBI Citizens’ Academy Foundation of Cleveland and Garth’s Auctions, Inc.

**BELOW**  
**Monuments Men**  
James Rorimer,  
second from left

Three weeks later, on November 6, the Painting and Drawing Society presents Robert M. Edsel. How did so much of the art and architecture of Europe escape destruction during World War II? Edsel, author of *The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History*, *Rescuing Da Vinci*, and most recently *Saving Italy: The Race to Rescue a Nation’s Treasures from the Nazis*, tells the story. A cinematic adaptation of *The Monuments Men*, starring George Clooney, will be released in December. Cleveland native James Rorimer, son of the famed designer Louis Rorimer, was among the original Monuments Men in Europe, and former CMA director Sherman Lee also served as a Monuments Man in Japan. Edsel relates the amazing true stories of the unsung heroes who saved the world’s greatest art and cultural treasures from the ravages of war.

A book signing follows each talk, with books available for purchase in the museum store. 📖

## TICKETS

**Robert Wittman**  
Wednesday,  
October 16, 6:30

Sponsored by FBI  
Citizens’ Academy  
Foundation of Cleve-  
land with additional  
support from Garth’s  
Auctions, Inc.

**Robert Edsel**  
Wednesday,  
November 6, 6:30

Sponsored by the  
Painting and Drawing  
Society

Gartner Auditorium. Each talk \$30, CMA members \$25. See both and save: \$50, CMA members \$40. Student tickets (limited) \$5, in person at the ticket desk only. Must show current student ID.





## CMA PERFORMING ARTS SERIES 2013-14 SEASON OVERVIEW

Programs bringing 18 outstanding performances from around the globe and the U.S. explore four themes: Masters of the Violin, Asian Performances—Part One: The Subcontinent of India, Flamenco Festival, and Mother and Child.

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more—including related preconcert talks and special prix fixe dinners—at [ClevelandArt.org/PerformingArts](http://ClevelandArt.org/PerformingArts).

**L. Subramaniam** October 4, 2013, 7:30. The “Paganini of Indian classical music” performs Carnatic music with his ensemble (1)



**O'Connor String Quartet** Wednesday, October 30, 7:30. New American classical music rooted in bluegrass and jazz (2)

**Jordi Savall and Hespèrion XXI** Friday, November 1, 7:30. Music from the cycles of life in the mosaic of Christians, Sephardic Jews, and Muslims of the Balkans (3)

**Masters of the Fiddle: Natalie MacMaster and Donnell Leahy** Friday, November 15, 7:30. A whirlwind of fiddle-driven music, dance, and song, combining the best of French, Celtic, American bluegrass, and even Cajun styles (4)



**Ray Chen** Wednesday, February 12, 7:30. Compelling young violinist offers a recital with pianist Julio Elizalde (8)

**Riccardo Minasi & Musica Antiqua Roma** Wednesday, February 19, 7:30. The exciting and engaging Baroque violinist plays hidden gems of 17th- and 18th-century Italian composers with his chamber ensemble (9)

**Eva Yerbabuena Ballet Flamenco** Wednesday, March 5, 7:30. One of the finest flamenco dancers with her company of musicians (10)







12



14



13

**Estrella Morente** Wednesday, March 12, 7:30. Spanish superstar singer of amazing power and rhythm (11)

**Tomatito** Friday, March 14, 7:30. One of Spain's greatest guitarists appears with his music and dance ensemble (12)



15



16

#### Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30. *Qawwali* vocal music that ranges from meditative and trance-inducing to thrilling and ecstatic (13)

**Nrityagram Dance Ensemble** Friday, April 11, 7:30. A blend of Odissi (a classical Indian dance form) and contemporary concepts that transports viewers to enchanted worlds of magic and spirituality (14)

**Midori** Saturday, April 12, 7:30. Master violinist performs music by Schubert, Lutoslawski, J. S. Bach, and Beethoven with piano (15)

**Roby Lakatos** Friday, May 2, 7:30. Hungarian folk music and more by the scorching violin virtuoso and his ensemble (16)

#### FREE CONCERTS

**First Wednesdays** Chamber music in the galleries October through May (except January), 6:00

**Mother and Child** Saturday, December 14, 2:00. Themed choral event throughout the museum featuring Quire Cleveland, the Cleveland Orchestra Youth and Children's Chorus, and Todd Wilson & the Trinity Cathedral Choir

**Sujatha Srinivasan: Classical Bharatanatyam Dance of India** Sunday, May 11, 2:00. An afternoon of dance inspired by the museum's *Matrika* ("Mother and Child") sculpture

#### OCTOBER CONCERTS



L. Subramaniam  
and  
A. Subramaniam

**L. Subramaniam** Friday, October 4, 7:30. Dr. L. Subramaniam is considered India's violin icon, with the serenity of an Indian musician combined with the magnetism of a Western star. Constantly performing all over the world, he entrances audiences with the elegance and virtuosity of his style. His career as a childhood prodigy brought him into contact with the greatest musicians and he soon became a master of the violin. Since 1973 Subramaniam has made historic collaborations and recordings with renowned musicians such as Sir Yehudi Menuhin, Stéphane Grappelli, Stevie Wonder, Jean-Pierre Rampal, and Herbie Hancock, among others. "Greatest of classical Indian violinists, [he] was both Paganini and Poet"—*San Francisco Chronicle*. \$33–\$51.

**Preconcert Talk** 6:00. Sonya Rhie Quintanilla, George P. Bickford Curator of Indian and Southeast Asian Art. Preview of the reopening of the Indian and Southeast Asian galleries.

**O'Connor String Quartet** Wednesday, October 30, 7:30. The Cleveland Institute of Music joins CMA to co-present Grammy Award-winning violinist and composer Mark O'Connor—widely recognized as one of the most gifted contemporary composers in America. A product of America's rich aural folk tradition and also trained in the classical and flamenco music traditions, O'Connor studied with Benny Thomasson, who ushered in the modern era of American fiddling in the 1940s, and Stéphane Grappelli, the French jazz violinist who was one of the greatest improvisers in the history of the instrument. O'Connor's quartet offers an unforgettable evening of explorations, featuring high-flying, virtuoso duets with each possible pairing of the group members. "One of the most spectacular journeys in recent American music"—*New York Times*. \$33–\$51.

**Preconcert Conversation** 6:00. Mark O'Connor and Joel Smirnoff, president of the Cleveland Institute of Music.

#### THANKS

These performances are made possible in part by  
The Ernest L. and Louise M. Gartner Fund  
The P. J. McMyler Musical Endowment Fund  
The Anton and Rose Zverina Music Fund  
Gallery concerts are made possible in part by the generosity of an anonymous donor.

Series Sponsors:



O'Connor String Quartet

## ALL NEW MOVIES

New films from around the world. All shown in the lecture hall unless noted, and admission to each is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

**Becoming Traviata** Friday, September 6, 6:45. Sunday, September 8, 1:30. Directed by Philippe Béziat. Director Jean-Francois Sivadier works with soprano Natalie Dessay on a 2011 French production of Verdi's *La Traviata*



**The Wall** Hiking detour

in this new documentary that strips away the opulence of grand opera to reveal the work done in stark rehearsal rooms. "An exquisitely observed look at performance and the creative process" *-L.A. Times*. Cleveland premiere. (France, 2012, subtitles, 120 min.)

**The Wall** Friday, September 13, 7:00. Sunday, September 15, 1:30. Directed by Julian Roman Pölsler. With Martina Gedeck (*The Lives of Others*). A woman hiking in the Austrian mountains finds herself cut off from civilization by a mysterious invisible wall, forcing her to fend for herself in a beautiful but forbidding wilderness. "Riveting and emotionally involving from start to finish" *-Screen International*. Cleveland premiere. (Austria/Germany, 2012, subtitles, 108 min.)

**Computer Chess** Friday, September 20, 7:00. Sunday, September 22, 1:30. Directed by Andrew Bujalski. In this unique new indie film set 30 years ago, brainy computer programmers try to make a machine beat a human at chess during a weekend tournament. "An endearingly nutty, proudly analog tribute to the ultra-nerdy innovators of yesteryear" *-Variety*. Cleveland premiere. (USA, 2013, 92 min.)

### DAVE FILIPI PRESENTS

**Rare Football Newsreels** Wednesday, September 25, 6:45, Gartner Auditorium. Dave Filipi, director of film/video at the Wexner Center in Columbus, is familiar to CMA moviegoers for his annual program of "rare baseball films." Tonight he departs the diamond for a special show of vintage pro and college gridiron highlights culled from the Metrotone News Collection at the UCLA Film & Television Archive. Before television, theatrical newsreels allowed fans to see football players from around the country in action. Thanks to film, these greats are still in motion, still larger than life: the Browns' Otto Graham and Jim Brown, OSU's Hopalong Cassidy, Knute Rockne of Notre Dame, and many others. (USA, 1903-1970s, approx. 90 min.) Special admission \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes. Special thanks to Steven Hill and Todd Wiener, UCLA Film & Television Archive.

### FILMMAKER IN PERSON!

#### Évocauteur: The Morton Downey Jr.

**Movie** Friday, September 27, 6:45. Saturday, September 28, 1:30. Directed by Seth Kramer, Daniel A. Miller, and Jeremy Newburger. With Stanley Crouch, Sally Jessy Raphael, Al Sharpton, et al. Morton Downey Jr., the angry, inflammatory NYC talk show host who insulted his guests and espoused rabidly right-wing views during his controversial late 1980s TV show, opened the door for the obnoxious TV and radio blowhards of our own era. Downey's spectacular rise and precipitous fall are chronicled in this new film. "This pull-no-punches portrait shocks and amuses with equal frequency" *-N.Y. Times*. Filmmaker Daniel A. Miller will answer questions after each screening. Cleveland theatrical premiere. (USA, 2012, 90 min.)



**Somm** Taste test

**Somm** Wednesday, October 2, 7:00. Directed by Jason Wise. In this amusing and suspenseful new documentary, four wine experts take the rigorous "Master Sommelier" exam, one of the toughest tests in the world, to join the rarefied ranks of fewer than 200 individuals worldwide. "A delicious tippie" *-N.Y. Post*. (USA, 2012, 93 min.)

**Herb and Dorothy 50x50** Friday, October 4, 7:00. Sunday, October 6, 1:30. Directed by Megumi Sasaki. In this follow-up to *Herb & Dorothy* (2008), Herb and Dorothy Vogel, the retired postal clerk and librarian who amassed thousands of works of modern art in their small Manhattan apartment over a period of five decades, decide to divide and donate their collection to the National Gallery of Art and to one museum in each of the 50 states. (USA, 2012, 87 min.)

**Seven Intellectuals in a Bamboo Forest, Parts 1 & 4** Wednesday, October 9, 6:30. Directed by Yang Fudong (b. 1971), a major Chinese filmmaker, photographer, and installation artist, *Seven Intellectuals in a Bamboo Forest* is a five-part, four-hour film inspired by the Seven Sages, a group of third-century Chinese intellectuals who abandoned government service for a reclusive life of reflection, discussion, music, poetry, and drinking. Yang's epic work (of which we will show two parts) finds them reincarnated in the 21st century. Cleveland premiere. Program introduced by Noelle Giuffrida, CWRU. Films courtesy Marian Goodman Gallery, New York. (China, 2003/2006, subtitles, total 109 min.)

**The Missing Piece: The Truth About the Man Who Stole the Mona Lisa** Friday, October 11, 7:00. Sunday, October 13, 1:30. Directed by Joe Medeiros. This

**Évocauteur** Mouthing off



movie tells the true story of Vincenzo Peruggia, an Italian who stole the *Mona Lisa* from the Louvre in August 1911 and kept it in his Paris apartment for almost two years. (USA/UK/Italy/France, 2012, 85 min.)

**In the Fog** Wednesday, October 16, 6:30. Directed by Sergei Loznitsa. A railway worker is seized by partisans and accused of being a Nazi collaborator in this sober, haunting, philosophical drama set in WWII Belarus. "A masterpiece of serious cinema; long, slow and grave as the grave" *—The Telegraph* (UK). Cleveland premiere.



**In the Fog** Gravely grave

(Germany/Netherlands/Belarus/Russia/Latvia, 2012, subtitles, 127 min.)

**The Trials of Muhammad Ali** Friday, October 18, 7:00. Sunday, October 20, 1:30. Directed by Bill Siegel. This new documentary chronicles the pivotal years in the life of the great boxer, during which he converted to Islam, changed his name from Cassius Clay, and refused to fight in Vietnam—and was banned from boxing and faced a five-year prison sentence. Cleveland premiere. (USA, 2013, 86 min.)

**The New Babylon** Wednesday, October 23, 6:30. Directed by Grigori Kozintsev and Leonid Trauberg. The events of the 1871 Paris Commune are seen through the eyes of a French department store clerk in this great, incandescent Soviet silent film shown with a recording of Dmitri Shostakovich's original orchestral score. Shown as part of the Cleveland Orchestra's festival Fate and Freedom: Music of Beethoven and Shostakovich. At 6:30, before the movie, CMA curator of film John Ewing discusses politics, music, and cinema with Frank Oteri. (USSR, 1929, subtitles, 93 min.)

Special thanks to Nina Goslar, ZDF/Arte and Miles Feinberg, G. Schirmer, Inc.

## AI WEIWEI FILM SERIES

A four-film series inspired by the Chinese artist, activist, and provocateur whose Zodiac sculptures are on view in the museum's atrium. All shown in the lecture hall. Admission free.

**Ai Weiwei: Never Sorry** Wednesday, September 4, 7:00. Directed by Alison Klayman. This portrait of the celebrated Chinese dissident artist captures him preparing for a major museum exhibition, interacting with friends and family members, and clashing publicly with Chinese government officials. (USA, 2012, subtitles, 91 min.)

### DOUBLE FEATURE!

**So Sorry** and **Disturbing the Peace** Wednesday, September 11, 6:30. Both directed by Ai Weiwei. These two recent documentaries by Ai address the aftermath of the 2008 Sichuan earthquake, in which thousands of students died in collapsed school buildings. The first film con-



cerns the identification of quake victims; the second revolves around the trial of civil rights advocate Tan Zuoren, who criticized the government for shoddy school construction. (China, 2009/2012, subtitles, 55/78 min.)

**The World** Wednesday, September 18, 6:30. Directed by Jia Zhangke. This piquant take on urbanization and globalization focuses on two Chinese 20-something transplants from the provinces who work at Beijing World Park, a theme park boasting scale replicas of some of the world's most iconic buildings. From the director of *Still Life*. (China/Japan/France, 2004, subtitles, 139 min.)

**La Maison de la Radio** Friday, October 25, 7:00. Sunday, October 27, 1:30. Directed by Nicholas Philibert. Acclaimed documentarian Philibert (*Louvre City, To Be and To Have*) prowls the corridors of Radio France, capturing 24 hours in the busy lives of the hosts, reporters, engineers, producers, and other professionals who populate this public broadcaster's distinctive "round house" on the Seine. "Terrific" *—Variety*. Cleveland premiere. (France/Japan, 2013, subtitles, 99 min.)

**La Maison de la Radio** Sounds by the Seine



**Old Dog** Wednesday, October 30, 7:00. Directed by Pema Tseden. When mastiffs become prized pets among wealthy Chinese, a Tibetan father and son tussle over whether to sell off the family dog. This is one of the few Chinese movies filmed in the Tibetan language. "Subtle and affecting" *—J. Hoberman*. Cleveland premiere. (China, 2011, subtitles, 88 min.)





## COMMUNITY ARTS

**Lantern Making Workshops** November 8–24, Fridays 6:00–8:30 and Sundays 2:00–4:30. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to 4 people, \$25 each additional person. One lantern per person; \$25 each additional lantern. Info: call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**COMMUNITY ARTS AROUND TOWN**  
For updated listings and details visit [ClevelandArt.org](http://ClevelandArt.org).

**Garlic Festival** Saturday, September 7 and Sunday, September 8, Shaker Square. Opening procession with puppets and dancers on Saturday at 1:00 and Sunday at noon. Chalk artists on Saturday 1:00–5:00 and Sunday noon–4:00. Panic Steel Ensemble performs with giant puppets and dancers on Sunday at 3:00 and 6:00.

**Bedford Weekend of the Pooka** Saturday September 14, 4:00–6:00 and Sunday, September 15, 3:00–5:00. Art Crew characters perform at Bedford's celebration of the arts.

## CHALK FESTIVAL

The 24th annual Chalk Festival is Saturday, September 21, 11:00–5:00, and Sunday, September 22, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. More information at [ClevelandArt.org/chalk](http://ClevelandArt.org/chalk).

**Chalk Your Own Pictures** Large square and 24-color box of chalk, \$16; small square and 12-color box of chalk, \$8. Individuals, families, schools, and neighborhood groups are all invited. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups should pre-register by Wednesday, September 18: call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org). Advance registrations held until 1:00 Sunday.

**Chalk Making and Street Painting** Sunday, September 15, 2:00–4:30; repeats Wednesday, September 18, 6:00–8:30. Preparatory workshop on chalk artistry. Learn to make chalk using an old world recipe with new world materials, along with professional techniques for masking, stencil-

ing, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Contact 216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

### The I Madonnari Chalk Tradition

In 16th-century Italy, beggars using chalk on the plazas outside cathedrals copied paintings of the Madonna by Raphael and his contemporaries. With these street painters, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. In 1990, our festival brought this Renaissance tradition to Cleveland.

**Volunteer at the Chalk Festival** Please call the volunteer office at 216-707-2593.

Sponsored by Medical Mutual

## INTERNATIONAL CLEVELAND COMMUNITIES DAY

Sunday, October 13, 11:00–4:00. Free. Cleveland's ethnic communities join together to share the richness of their heritages during this fall festival day. Inspired by the success of last year's atrium opening day, the event features performances and heritage displays presented by partnerships with community organizations such as the Cleveland Cultural Gardens, Federation of India Community Associations, Hellenic Preservation Society, SOUP (Society of Urban Professionals), and many more. Come and celebrate Cleveland's international communities and art from around the world in the galleries.



© JENNIE JONES PHOTOGRAPHY

## IN THE GALLERIES

**Guided Tours** Daily, 1:30; additional tours Saturday and Sunday, 2:30. Join our CMA-trained volunteer docents as they lead visitors through our permanent collections and free exhibitions. Tours and topics vary by presenter. Tours depart from the information desk in the atrium. Free.

**Art in the Afternoon** Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

**Curators in Conversation** Wednesday, September 25, 7:00, meet in the Smith Exhibition Hall. Explore the role of Africa and African art in the work of Carrie Mae Weems with curator of photography Barbara Tannenbaum and curator of African art Constantine Petridis.



**Art Bites** Need a break in the middle of your day? Get some food for thought with Art Bites, lunchtime talks with a twist—unique explorations of the galleries inspired by your favorite books, television shows, and more. Meet in the atrium.

*Inside Downton* Thursday, September 19, 12:30. Explore the world of *Downton Abbey*.

*Mysteries in the Museum* Thursday, October 24, 12:30. Uncover the museum's supernatural side—if you dare!

## THE DR. JOHN AND HELEN COLLIS LECTURE

*An annual lecture devoted to ancient Greek and Byzantine art*

**Sicily: Art and Invention between Greece and Rome** Sunday, September 29, 2:00, Gartner Auditorium. Dr. Claire L. Lyons, acting senior curator of antiquities at the J. Paul Getty Museum, presents masterpieces of ancient art from Sicily. On the island-crossroads dear to Demeter and blessed with agricultural abundance, former colonies became powerful kingdoms during the fifth to third centuries BC. Innovation in architecture, coinage, theater, engineering, and science flourished in the mixed cultures of the western Greek cities. The arts of the Sicilian Greeks bear witness to the athletic and military victories, religious rituals, opulent lifestyles, and intellectual attainments that shaped Classical culture and transmitted Hellenism to Rome. Free, reservations required.

**Head of Artemis** 600–575 BC. Purchase from the J. H. Wade Fund 1929.976

## TALKS

*Select lectures are ticketed, available through the ticket center.*

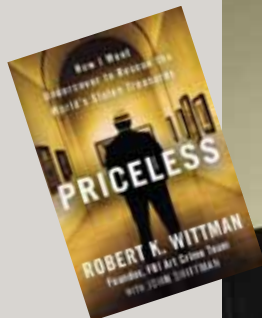
**Artist Talk and Performance: Shana Lutker** Saturday, September 7, 4:00, Transformer Station. As part of her ongoing research into the fistfights of the Surrealists, Lutker presents a theatrical reading of a new scripted work on the opening day of *The Unicorn* at the Transformer Station. Characters include *The Nose*, *The Arm*, *Sonia Delaunay*, and *The Color Green*. Free.



**Painting Incarnate: The Carracci Butcher Shop** Wednesday, September 25, 5:00. Gail Feigenbaum, associate director of the Getty Research Institute, presents the annual Julius Fund Lecture in Renaissance Art. A reception follows.

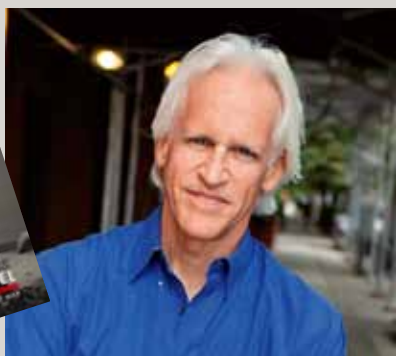
**Contemporary Artist Lecture Series** Saturday, November 9, 2:00. Roman Signer experiments with everyday objects like chairs, canoes, tables, tents, or remote-controlled helicopters and relates them to earth, wind, gunpowder, fire, and water in unexpected ways. His sculptures and films are radical experiments, the outcomes of which we (and the artist) can only guess. Rarely seen in the United States, Signer is thought by many to be Switzerland's most important artist and one of the major figures in international contemporary art since the early 1970s. The artist will present a selection of his films, with commentary. Free, reservations recommended.

## STOLEN ART, HEROIC RECOVERY



**Robert Wittman** Wednesday, October 16, 6:30, Gartner Auditorium. Wittman recovered over \$300 million worth of stolen art and cultural patrimony during his 20-year career in the FBI. Hear about intriguing cases and see actual video footage of sting operations. Reception at 6:00 preceding the talk. Book signing follows.

Presented by the FBI Citizens' Academy Foundation of Cleveland and Garth's Auctions, Inc.



**Robert Edsel** Wednesday, November 6, 6:30, Gartner Auditorium. Edsel relates the amazing true stories of the Monuments Men, a group of unsung heroes who saved great art and cultural treasures from the ravages of war. Book signing follows.

Presented by the Painting and Drawing Society

Either talk \$30, CMA members \$25, or both for \$50/\$40. Limited student tickets \$5, in person at the ticket desk only. Must show current student ID.

## WOMENS COUNCIL EVENING PROGRAM

### **Vital Signs: Cleveland Museum of Art Programs for Healthcare Professionals**

Wednesday, September 18, 6:00. Special focus on arts-infused training in collaboration with the University Hospitals Residency Program. Find out how the CMA's galleries of art become laboratories for analysis and exploration, and for building skills in observation, teamwork, and communication. Participants include Lisa Arfons, MD, assistant professor, Case Western Reserve University School of Medicine; Laura Martin, PhD, CMA healthcare education consultant; and Corey Atkins, artistic associate—engagement, Cleveland Play House. Moderated by Caroline Goesser, CMA director of education and interpretation. Free and open to the public.

Sponsored by the Womens Council of the Cleveland Museum of Art

## TAA EVENTS

### **Collection Visit: Riverdog Studios**

Saturday, September 21, 10:00–1:00, Wakeman. Visit the studio, gallery, and hiking trails of Riverdog Studios. Deborah Banyas and T. P. Speer began studying and collecting American and Mexican folk art in the 1980s, and their passion for the style became embedded in their own artwork. We supply a map of surrounding studios and vineyards. Bring a lunch to enjoy on the lush grounds. TAA members \$20, non-members \$35. Reservations: Mary Ann Tipple, 440-327-8087.



### **10th Annual Wearable Art Fashion Show and Boutique**

Sunday, October 20, 10:30–5:00, Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway show.

#### **PROGRAM**

10:30 Patron Preview Shopping

1:00 Luncheon and Fashion Runway Show

1:00–5:00 Boutique open to the public, \$5 at the door

Tickets \$55, all-day event

Advance reservations for show and lunch required. Call CMA at 216-707-6820.

Information: Barb Lubinski at 330-283-4627; [taafashionshow@gmail.com](mailto:taafashionshow@gmail.com)





### Circle of Animals/Zodiac Heads

Saturday, September 21, 1:00–5:00, Gartner Auditorium and Ames Family Atrium. Taking Ai Weiwei's *Circle of Animals/Zodiac Heads* as a starting point, this symposium explores the challenges facing contemporary Chinese artists. In a fast-paced art market, Chinese artists must navigate between international demand and national relevance. Can work relating to Chinese history, culture, and politics also speak to a global audience? Speakers include art historian, writer, and curator Dr. Charles Merewether, co-author of *Ai Weiwei: According to What?* (2012) and editor of *Ai Weiwei: Beijing, Venice, London, Herzog & de Meuron* (2008); and writer, curator, producer, and multimedia artist Li Zhenhua, who has worked with Chinese as well as international contemporary art and culture since 1996. Free. Reservations recommended.

### JOIN IN

#### Circle of Animals/ Zodiac Heads 2010.

Ai Weiwei (Chinese, b. 1957). Bronze series. Private collection, USA

**Art Cart** A hands-on experience in the galleries where patrons may touch genuine works of art in an informal, intergenerational, and self-directed format. May be organized for groups for a fee; contact Karen Levinsky at 216-707-2467.

**Artists of Our Region** Sundays, September 8 and October 13, 1:00–3:00. Works by renowned early 20th-century Cleveland artists who exhibited in the museum's May Show and fostered influential local arts movements.

**Make & Take: Craft with Style** Every second Wednesday of the month, join others in the atrium to participate in simple craft projects. Cash bar available. \$5, CMA members \$3.

**Making Felt Silhouettes** Wednesday, September 11, 5:30–8:00

**Simple Book-making** Wednesday, October 9, 5:30–8:00

**Embroidering Cards** Wednesday, November 13, 5:30–8:00

#### My Community Is . . . Adventure

by Frank Lanza

**Community Photo Project** In conjunction with *Carrie Mae Weems: Three Decades of Photography and Video*, the museum invites you to participate in a community photo project that is a living display at the museum. Take a photograph that you feel completes this sentence: "My community is . . ." Submit your photo, your completed sentence, first and last name, age, and

medium (cell phone camera, Instagram, digital camera, etc.) via e-mail to [mycommunityis@clevelandart.org](mailto:mycommunityis@clevelandart.org). Rolling submissions for electronic display accepted through Sunday, September 29. Must be submitted electronically. No nudity, profanity, offensive or insulting material, watermarks, or photos created for solicitation purposes will be accepted.



## ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, October 19–November 23, 10:00–11:30 or 1:00–2:30. Your child can learn about the treasures of the Cleveland Museum of Art while developing his or her own creativity. We learn by looking at art and making it in the studios.

**Art for Parent and Child** (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Line** (ages 4–5) Discovery and imagination are encouraged as children hunt through our galleries to find lines. Back in the studio they'll use all kinds of materials to make art with lines.

**Free Spirits** (ages 5–6) Myths and stories spark students' imaginations to create with a variety of media including paint, fabric, paper, and clay.

**Art Adventures** (ages 6–8) Students draw inspiration from around the world—Europe, Africa, Asia, and the Americas—then interpret and create designs and images of their own.

**Super Size It!** (ages 8–10) Design and construct sculptures, mixed-media pieces, and paintings on a HUGE scale! (Objects must fit through the door.)

**Start with the Basics** (ages 10–12) Learn the basic fundamentals of art by experimenting with line, shape, color, and pattern to create amazing drawings, paintings, and images.

**Teen Drawing Workshop** (ages 13–17) Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

**Claymation: Bring Art to Life!** (ages 11–17) Learn how to make characters from armatures and polymer clay. Use paintings from our CMA collection as the backdrop and breathe new life and narratives into them. We will use our editing equipment to produce stop-action animation shorts. Instructor: Dave Shaw. Limit 10. \$120, CMA members \$100.

### FEES AND REGISTRATION

Most classes \$84, CMA family members \$72. Art for Parent and Child \$96/\$84. Claymation \$120/\$100. Members register after September 1, non-members after September 16, in person or call the ticket center at 216-421-7350.

### SAVE THE DATES FOR WINTER!

6 Saturdays, January 18–February 22, mornings or afternoons.

## MY VERY FIRST ART CLASS

4 Fridays, October 4–25, 10:00–10:45 (ages 1½–2½)

4 Fridays, October 4–25, 11:15–12:00 (ages 2½–4½)

Members registration for October begins September 1; general registration begins September 16.

4 Fridays, November 1–22, 10:00–10:45 (ages 1½–2½)

4 Fridays, November 1–22, 11:15–12:00 (ages 2½–4½)

Members registration for November begins October 1; general registration begins October 16.

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines artmaking, storytelling, movement, and play. October topics: *Line*, *Sounds*, *Opposites*, and *Fall*. November topics: *Texture*, *Things that Go*, *Around the World*, and *Food*. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs. Additional child \$24. Register through the ticket center.





## ADULT STUDIOS

### Kids Registration

**216-421-7350** or in person. More information: [familyyouthinfo@clevelandart.org](mailto:familyyouthinfo@clevelandart.org) or 216-707-2182.

### Adult Registration

**216-421-7350** or in person. More information: [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or 216-707-2487. Supply lists available at the ticket center.

### Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

\*CAS All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

*Learn from artists in informal studios with individual attention.*

**Intermediate Painting** 8 Tuesdays, September 10–October 29, 10:00–12:30. Supply list at ticket center. Build on your skills in this relaxed studio class. Instructor: Susan Gray Bé. \$195, CMA members \$150.

**Introduction to Drawing** 8 Tuesdays, September 10–October 29, 12:30–2:30. Bring your own or CMA provides basic supplies. Learn simple, effective drawing techniques using graphite and conté on paper. Instructor: Darius Steward. \$195, CMA members \$150.

**Chinese Painting** 8 Tuesdays, September 10–November 5 (no class October 22), 1:00–3:30. Experienced students continue explorations in Chinese master techniques. Instructor: Mitzi Lai. \$196, CMA members \$150.

**Watercolor** 8 Wednesdays, September 11–October 30, 9:30–12:00, \*CAS. Paper provided. Materials list discussed at first class for new students. All levels welcome. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

**Printmaking** 4 Wednesdays, September 11–October 2, 1:00–3:30. Beginning and intermediate students use the prints and drawings collections as inspiration for linoleum and monoprints. Instructor: Cliff Novak. \$100, CMA members \$80 (includes supply fee).

**Watercolor in the Evening** 8 Wednesdays, September 11–October 30, 6:00–8:30, \*CAS. Paper provided. Materials list discussed at first class for new students. All levels welcome. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

**Beginning Watercolor** 8 Thursdays, September 12–October 31, 9:30–12:00, \*CAS. Paper provided. Materials list discussed at first class for new students. All levels welcome. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

**All-Day Workshop: Shibori** Saturday, September 21, 10:00–4:00 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. Make a T-shirt and cotton scarf. Instructor: fiber artist JoAnn Giordano. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric. Supply list at ticket center.



**Drawing in the Galleries** 8 Wednesdays, September 25–November 13, 10:00–12:30 or 6:00–8:30. Sculpture and paintings in the museum inspire drawing in charcoal and various pencils. All skill levels welcome; great for high school students needing observation work for college admission. Instructor: Susan Gray Bé. \$202, CMA members \$155. All supplies provided.

**Composition in Oil** 8 Fridays, September 27–November 15, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Bring your own supplies or buy for \$80. Geared to all levels; great for high school students needing observation. Instructor: Susan Gray Bé. \$213, CMA members \$165 (includes model fee).

**All-Day Workshop: Ikebana** Saturday, September 28, 10:00–4:00 (lunch on your own). Learn the traditional art of Japanese flower arranging. Instructor: Isa Ranganathan. \$85, CMA members \$70. Registration deadline September 20. Supply list at the ticket center. Students share the flower cost.

**Gestural Drawing in the Atrium and Galleries** 3 Sundays, October 20–November 3, 12:30–3:00. Experience the brilliant light of the atrium while draw-

ing a live model! Other afternoons will be spent in the galleries. Instructor: Susan Gray Bé. \$95, CMA members \$85. Includes model fee for one session. All supplies provided.

**All-Day Workshop: Mold-Built Ceramics** October 20, 10:00–3:00 (lunch on your own). Explore some of the works in the museum's collection created using molds, then try your hand. Instructor: Kristen Cliffl. \$100, CMA members and TRC Advantage \$80. Fee includes parking and supplies. Graduate credit from Ashland University may be available for an additional fee and an additional hour of class time (contact Hajnal Epply at [heppley@clevelandart.org](mailto:heppley@clevelandart.org)).

**All-Day Workshop: Slip-Glazed Ceramics** November 3, 10:00–3:00 (lunch on your own). Learn a variety of techniques involving the application of slip. Instructor: George Woideck. \$100, CMA members and TRC Advantage \$80. Fee includes parking and supplies. Graduate credit from Ashland University may be available for an additional fee and another hour of class time (contact Hajnal Epply at [heppley@clevelandart.org](mailto:heppley@clevelandart.org)).





## SECOND SUNDAYS

11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities.

**Growing Up Cleveland** September 8. Celebrate our city! Join us as we explore Cleveland artists in our collection through hands-on art activities, Art Stories, Art Cart, movement activities, and more!

**International Cleveland Communities Day** October 13. Experience Cleveland's diversity in art and community by participating in this free all-day event that showcases local community groups. The dynamic day features performances, talks throughout the collections, and creative activities for families and friends. Neighborhood groups share their ethnic heritages through special displays on view throughout the day. Come and celebrate Cleveland's international communities!

## ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for Art Stories, a weekly storytime program designed for children ages 2 to 5 and their favorite grown-up to participate in together. Free; preregistration encouraged for each session. Space is limited. Register through the ticket center.

**Teeny Tiny Tales** September 5

**Shoes, Shoes, Shoes** September 12

**Dragons** September 19

**Friends** September 26

**Babies: All About When You Were Small** October 3

**Color, Color Everywhere!** October 10

**A Is for Art!** October 17

**Seasons: Fall** October 24

**Spooky Stories** October 31

## ART TOGETHER

Each workshop is a unique hands-on family experience that links art-making to one of our special exhibitions. Attend one workshop or participate in the whole series. Each adult/child pair \$36, CMA members \$30; each additional person \$5. Register through the ticket center.

**Linocut Block Printmaking Inspired by Ai Weiwei's Circle of Animals Zodiac Heads** Sunday, September 22, 1:00–3:30. Ai Weiwei's large sculptures will inspire us to find our personal zodiac animal and bring it to life in a relief print. We'll use simple cutting techniques to create our blocks and print them in multiple colors. Best for ages 7 and up.

**Mosaic Workshop** Sunday, October 20, 1:00–3:30. Mosaics from our ancient galleries are the inspiration for this family workshop. We'll focus on color and pattern as we create our own modern versions of this age-old art form. Participants can choose between square glass tile or broken-tile techniques. Best for ages 7 and up.

## FAMILY GAME NIGHT

**Mysteries in the Museum** Friday, October 18, 5:30–8:00. Treasure hunts, puzzling mysteries, and bewitching fun! Hands-on games in the atrium and interactive scavenger hunts in the galleries await you. Help us solve a mystery, and you'll go home with a prize! Plus it wouldn't be Family Game Night without museum Twister, Minute to Win It challenges, and our giant chess game. Provenance Café will have family-friendly snacks for those who work up an appetite. \$12 per family, \$10 CMA members before October 17; \$16 per family on day of event. Register through the ticket center.

## STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Limit 10 pairs; free, but preregistration is encouraged. Register through the ticket center.

**Mythical Creatures** September 18

**Before 1492** October 16

## INGALLS LIBRARY

**Octavofest: Art Books Cleveland Travel Journal Project 2013** Wednesday, October 16, 6:30–9:00, North Court Lobby in the Ames Family Atrium. Octavofest, a month-long celebration of book arts, is held in Cleveland each October. The Ingalls Library was among the first institutions to participate. This year the library and Art Books Cleveland (ABC) collaborate on the “Travel Journal Project.” ABC members have created original individual travel journal artist’s books that will be on display in the Ingalls Library from October 1 to November 1. The project was inspired by the donation of Franny Taft’s personal travel diaries to the museum archives. On October 16 these beautifully crafted books will be displayed in the atrium for the evening, and many of the artists will be on hand to discuss their work.

## MIX AT CMA

*Art, music, cocktails. Something different every month.* Members free. General public \$8; \$10 day of event. Reservations recommended. Visit [ClevelandArt.org/MIX](http://ClevelandArt.org/MIX).

**MIX: Form Outside!** Friday, September 6, 5:00–9:00. Explore the concept of form in sculpture, theater, and works on paper. Absorb the beauty of the museum’s south terrace during fall, as the event goes outside one last time this year. (Weather dependent!)

**MIX: Muse** Friday, October 4, 5:00–9:00. Encounters with the muse. In collaboration with the Cleveland chapter of the global speaker series Pecha Kucha, speakers present 20 slides, each for 20 seconds, on their passion projects.



**eBooks and eReaders now available at Ingalls Library** Ingalls Library has been steadily building its eBook collection since March. Accessible via the library’s online catalog, there are now three convenient ways to experience eBooks at Ingalls: from library computer terminals, your own laptop and/or other wifi-capable devices on the museum campus, or by checking out an Ingalls iPad. The iPads are preloaded with links to the catalog, online resources, and a variety of eBooks. Visit the library, or call the circulation desk at 216-707-2531 for more information.

**Library Program Tickets** available at the ticket center. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

## BOOK CLUB

**The Art Forger by B. A. Shapiro** 3 Wednesdays, September 11, 18, and 25, 1:30–2:45. Twenty-five years after the infamous art heist at the Isabella Stewart Gardner Museum—still the largest unsolved art theft in history—a stolen Degas painting is delivered to the Boston studio of a young artist, who agrees to forge the Degas in exchange for a one-woman show. As she begins her work, she starts to suspect that this long-missing masterpiece may itself be a forgery. \$50, CMA members \$40. The museum store stocks each Art & Fiction Book Club title. CMA members receive a 15% discount on all purchases.

## HOMESCHOOL STUDIOS

Third Thursdays starting in October, 10:30–12:00. Special studio classes for homeschool families and organizations. Students grouped by age according to enrollment. \$8 per student with one accompanying adult free; \$6 for each additional adult. Intended for children over age 5. Registration begins on September 1 for members, general public on September 15, through the ticket center.

**Fall Scenery** October 17

**A Feast for the Eyes** November 21

## FOR TEACHERS

**Art to Go** See and touch amazing works of art up to 4,000 years old as the museum comes to you with objects from the Education Art collection. The 40 to 60-minute presentations are scheduled Monday–Thursday between 9:30 and 2:30 or Wednesday evenings; preschool presentations on Fridays. Full info at [ClevelandArt.org](http://ClevelandArt.org). New this fall: *Islamic Art—By Medium and Motif*. While not a comprehensive survey of Islamic art, this presentation highlights key themes in Islamic art. Call Karen Levinsky at 216-707-2467.

**NEW! Gallery Explorations** Designed for preschool and kindergarten classes, these unique hour-long experiences introduce your class to artworks in the collection through games and questioning strategies designed to build visual and verbal literacy while connecting to your curriculum. \$75 per 18 students. For more information or to register, visit [clevelandart.org](http://clevelandart.org).

**New! Active Learning Experiences** Gallery One Active Learning Experiences offer students inquiry-based, hands-on gallery experiences that explore themes across content areas. These interdisciplinary lessons ask students to take an active approach to their learning using observation skills and technology as a research tool to build meaning. \$100 per group of up to 25 students for grades 1–12, 18 students for kindergarten. For more information and registration, please contact Hajnal Eppley at 216-707-6811 or [heppley@clevelandart.org](mailto:heppley@clevelandart.org).

**Educator Workshops** For up-to-date information regarding fall educator events and workshops, visit [clevelandart.org/learn/in-the-classroom/upcoming-teacher-workshops](http://clevelandart.org/learn/in-the-classroom/upcoming-teacher-workshops).

**Teacher Resource Center** Visit the TRC for lesson plans, books, and other resources to support your curriculum. Thematic teaching kits are available for checkout exclusively for TRC Advantage members. Join TRC Advantage to receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available. For more information, contact Dale Hilton, [dhilton@clevelandart.org](mailto:dhilton@clevelandart.org) or 216-707-2491, or Hajnal Eppley, [heppley@clevelandart.org](mailto:heppley@clevelandart.org) or 216-707-6811.

## FINE PRINT FAIR

September 26–29. We've moved! Join us in the Ames Family Atrium of the Cleveland Museum of Art for the 29th Annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, sponsored by the Print Club of Cleveland with additional support from Key Private Bank. The Fine Print Fair benefits the department of prints at the Cleveland Museum of Art.

### THURSDAY, SEPTEMBER 26

**Opening Night Preview: A Prints of a Party** 6:00–9:30. Enjoy passed hors d'oeuvres, small plates, desserts, cash bar, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Friday. \$100 (\$125 after September 19) includes readmission to the fair throughout the weekend. For reservations, call 216-707-2579 by September 19.

### PRINT FAIR

Friday, September 27, 11:00–7:00

Saturday, September 28, 10:00–4:00

Sunday, September 29, 10:00–4:00

Tickets \$5 (includes readmission all weekend); students and CMA members FREE with student ID or museum membership card

Hourly door prizes

### SATURDAY, SEPTEMBER 28

Lecture 11:00, Recital Hall

The museum's curator of prints Jane Glaubinger speaks on "Prints: The Multiple as Original." Free and open to the public.

12:30–2:30

Papermaking demonstrations by Morgan Conservatory

Intermuseum Conservation

Association informs about paper conservation.

### SUNDAY, SEPTEMBER 29

Lecture 11:00, Recital Hall

Professor Samantha Baskind of Cleveland State University speaks on "Reading the Fine Print: Jewish Printmakers in 20th-Century America." Free and open to the public.

12:30–2:30

Printmaking demonstrations by Zygot Fine Art Press

Intermuseum Conservation

Association informs about paper conservation.

## EXHIBITORS

### The Annex Galleries

Santa Rosa, CA: 20th-century American prints

### Armstrong Fine Art

Chicago, IL: 19th/21st-century French prints and drawings

### Center Street Studio

Milton Village, MA: Print publisher

### Dolan/Maxwell

Philadelphia, PA: Contemporary American and European prints and drawings

### Gallery 339

Philadelphia, PA: Contemporary photography

### Conrad Graeber

Riderwood, MD: American, European, and Japanese prints and drawings

### Marlborough Graphics

New York, NY: Contemporary prints and photographs

### Oehme Graphics

Steamboat Springs, CO: Print publisher

### The Old Print Shop

New York, NY: American prints, 1900–1950

### Mary Ryan Gallery

New York, NY: American and British prints and drawings, 1920/present

### Signet Art

St. Louis, MO: Contemporary prints

### Tamarind Institute

Albuquerque, NM: Print publisher

### The Verne Collection

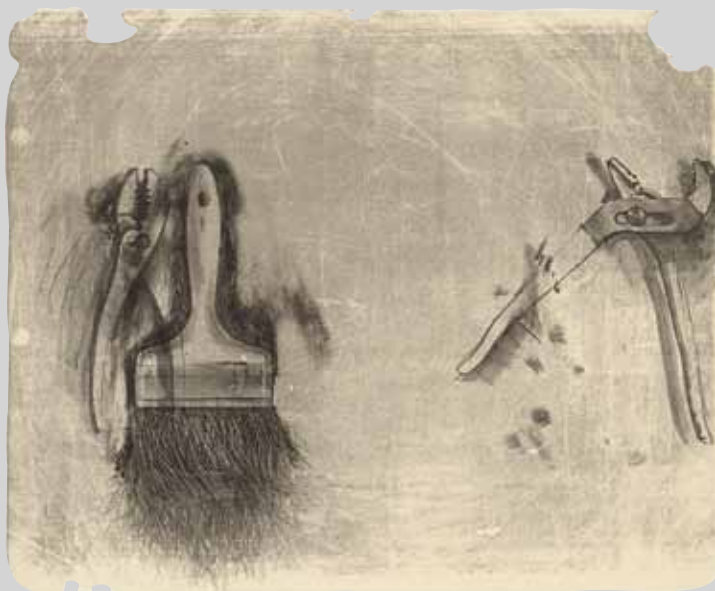
Cleveland, OH: Ukiyo-e and contemporary Japanese prints

### Warnock Fine Arts

Palm Springs, CA: Contemporary American and European prints

Information:

[www.printclubcleveland.org](http://www.printclubcleveland.org)



**Raffle Print** Jim Dine, *Tools for Creeley III*, 2007, lithograph, 21½ x 27 in. Valued at \$3,500. Tickets \$5 (six for \$25). Donated by Tamarind Institute



## TRANSFORMATION



## THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During September and October we proudly acknowledge the annual support of the following donors:

Nancy F. and Joseph P. Keithley  
Mr. and Mrs. Douglas A. Kern  
Steven and Denise Kestner  
Mrs. Edward A. Kilroy Jr.  
Peter B. Lewis  
Toby Devan Lewis  
William P. and Amanda C. Madar  
Mr. and Mrs. Milton Maltz

## PLANNED GIVING

## Read It Online!

*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to access your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

A charitable gift annuity is a simple way to increase your annual income and make a significant gift to your favorite charity.

The benefits of a charitable gift annuity are many, including guaranteed payments for life that are favorably taxed. Depending on how your gift annuity is funded, either with cash or appreciated securities, part of your annuity payment will be tax free. In addition, there is a federal income-tax deduction for a portion of our gift and, of course, you will be providing gener-

ous support to the Cleveland Museum of Art.

To learn more about creating a charitable gift annuity with the museum we encourage you to visit [www.clevelandart.giftplans.org](http://www.clevelandart.giftplans.org) to explore your planned giving options. If you would like to speak to a member of our staff, please contact Diane M. Strachan, CFRE, at 216-707-2585 or [dstrachan@clevelandart.org](mailto:dstrachan@clevelandart.org) or Jessica Anderson at 216-707-2198 or [janderson@clevelandart.org](mailto:janderson@clevelandart.org).

## FOR A \$10,000 GIFT:

Age	Annuity Rate	Charitable Deduction	Annual Annuity Payment
70	5.1%	\$3,582.10	\$510
80	6.8%	\$4,731.10	\$680
90	9%	\$6,163.20	\$900

UNPRECEDENTED:  
FOUR MUSE AWARDS




Each year, the MUSE awards are presented by the American Alliance of Museums and recognize outstanding achievement in museum media. In May, the Cleveland Museum of Art's Gallery One received *four* awards in the areas of: Interpretive Interactive Installations in Gallery One (gold award), Interactive Kiosks for Sculpture Lens (gold award), the ArtLens Mobile Application (bronze award), and the Studio Play Education and Outreach category (honorable mention). No museum previously had ever received four AAM awards for media and technology within the same year.

## IN THE STORE

**Tokyo Bay Watches** Every two months, the museum store offers a product at a special discount for members. Tokyo Bay watches: fashion-forward affordable selection of watches using a Japanese Quartz Miyota movement that is reliable and accurate. \$75 to \$170; members 25% off during September and October.



# SEPTEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<b>1</b> <b>Member registration begins</b> <i>My Very First Art Class; Homeschool Studios; Art Classes for Children and Teens</i> <b>R\$</b> <b>Guided Tour</b> 1:30 & 2:30	<b>2</b> <b>Museum closed</b>	<b>3</b> <b>Guided Tour</b> 1:30	<b>4</b> <b>Guided Tour</b> 1:30 <b>Film</b> 7:00 <i>Ai Weiwei: Never Sorry</i>	<b>5</b> <b>Art Stories</b> 10:30-11:00 <i>Teeny Tiny Tales</i> <b>R</b> <b>Guided Tour</b> 1:30	<b>6</b> <b>My Very First Art Class begins</b> 10:00 or 11:15 <b>Guided Tour</b> 1:30 <b>MIX</b> 5:00-9:00 <i>Form</i> <b>T</b> <b>Film</b> 6:45 <i>Becoming Traviata</i> <b>\$</b>	<b>7</b> <b>Community Arts around Town</b> 1:00-5:00 Garlic Festival: <i>Chalk Puppets</i> <b>Guided Tour</b> 1:30 & 2:30 <b>Artist Talk</b> 4:00 Trans-former Station. Shana Lutker
<b>8</b> <b>Second Sunday</b> 11:00-4:00 <i>Growing Up Cleveland</i> <b>Community Arts around Town</b> 12:00-6:30 Garlic Festival <b>Art Cart</b> 1:00-3:00 <i>Artists of Our Region</i> <b>Guided Tour</b> 1:30 & 2:30 <b>Film</b> 1:30 <i>Becoming Traviata</i> <b>\$</b>	<b>9</b> <b>Museum closed</b> 	<b>10</b> <b>Adult Studios begin</b> <i>Intermediate Painting</i> 10:00-12:30; <i>Introduction to Drawing</i> 12:30-2:30; <i>Chinese Painting</i> 1:00-3:30 <b>R\$</b> <b>Art in the Afternoon</b> 1:15 <b>R</b> <b>Guided Tour</b> 1:30 <b>Becoming Traviata</b> How does the lady stay fat?	<b>11</b> <b>Adult Studios begin</b> <i>Watercolor</i> 9:30-12:00 *CAS; <i>Printmaking</i> 1:00-3:30; <i>Watercolor in the Evening</i> 6:00-8:30 *CAS <b>R\$</b> <b>Guided Tour</b> 1:30 <b>Book Club begins</b> 1:00 <i>Art &amp; Fiction</i> <b>Make &amp; Take</b> 5:30-8:00 <i>Making Felt Silhouettes</i> <b>\$</b> <b>Films</b> 6:30 <i>So Sorry</i> & <i>Disturbing the Peace</i>	<b>12</b> <b>Adult Studio begins</b> 9:30-12:00 <i>Beginning Watercolor</i> *CAS <b>R\$</b> <b>Art Stories</b> 10:30-11:00 <i>Shoes, Shoes, Shoes</i> <b>R</b> <b>Guided Tour</b> 1:30	<b>13</b> <b>Guided Tour</b> 1:30 <b>Film</b> 7:00 <i>The Wall</i> <b>\$</b>	<b>14</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Community Arts around Town</b> 4:00-6:00 Bedford Weekend of the Pooka
<b>15</b> <b>Registration begins</b> <i>My Very First Art Class; Homeschool Studios; Art Classes for Children and Teens</i> <b>R\$</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Film</b> 1:30 <i>The Wall</i> <b>\$</b> <b>Chalk Workshop</b> 2:00-4:30 <i>Chalk Making and Street Painting</i> <b>R\$</b> <b>Community Arts around Town</b> 3:00-5:00 Bedford Weekend of the Pooka	<b>16</b> <b>Museum closed</b>	<b>17</b> <b>Guided Tour</b> 1:30	<b>18</b> <b>Stroller Tour</b> 10:30-11:30 <i>Mythical Creatures</i> <b>R</b> <b>Guided Tour</b> 1:30 <b>Chalk Workshop</b> (repeat) 6:00-8:30 <i>Chalk Making and Street Painting</i> <b>R\$</b> <b>Film</b> 6:30 <i>The World</i>	<b>19</b> <b>Art Stories</b> 10:30-11:00 <i>Dragons</i> <b>R</b> <b>Art Bites</b> 12:30 <i>Inside Downton</i> <b>Guided Tour</b> 1:30 <b>Womens Council Roundtable</b> 6:00 <i>Vital Signs</i>	<b>20</b> <b>Guided Tour</b> 1:30 <b>Film</b> 7:00 <i>Computer Chess</i> <b>\$</b> 	<b>21</b> <b>All-Day Workshop</b> 10:00-4:00 <i>Shibori</i> <b>R\$</b> <b>Chalk Festival</b> 11:00-5:00 <b>\$</b> (free to watch) <b>Community Arts around Town</b> Noon-4:00 Sparx City Hop Noon-5:00 Tremont Arts and Cultural Festival <b>Symposium</b> 1:00-5:00 <i>Circle of Animals/Zodiac Heads</i> <b>Guided Tour</b> 1:30 & 2:30
<b>22</b> <b>Chalk Festival</b> 12:00-5:00 <b>\$</b> (free to watch) <b>Community Arts around Town</b> noon-5:00 Tremont Arts and Cultural Festival <b>Art Together</b> 1:00-3:30 <i>Linocut Block Printmaking</i> <b>R\$</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Film</b> 1:30 <i>Computer Chess</i> <b>\$</b>	<b>23</b> <b>Museum closed</b>	<b>24</b> <b>Guided Tour</b> 1:30	<b>25</b> <b>Adult Studio begins</b> 10:00-12:30 or 6:00-8:30 <i>Drawing in the Galleries</i> <b>R\$</b> <b>Guided Tour</b> 1:30 <b>Lecture</b> 5:00 <i>The Carracci "Butcher Shop"</i> <b>Film</b> 6:45 Dave Filippi presents <i>Rare Football Newsreels</i> <b>\$</b> <b>Gallery Talk</b> 7:00 <i>Carrie Mae Weems and Africa</i> Barbara Tannenbaum and Constantine Petridis	<b>26</b> <b>Art Stories</b> 10:30-11:00 <i>Friends</i> <b>R</b> <b>Guided Tour</b> 1:30 <b>Fine Print Fair Preview</b> 6:00-9:30 <i>A Prints of a Party</i> <b>R\$</b>	<b>27</b> <b>Adult Studio begins</b> 10:00-12:30 or 6:00-8:30 <i>Composition in Oil</i> <b>R\$</b> <b>Fine Print Fair</b> 11:00-7:00 <b>T</b> <b>Guided Tour</b> 1:30 <b>Film</b> 6:45 <i>Évocateur: The Morton Downey Jr. Movie</i> <b>\$</b>	<b>28</b> <b>All-Day Workshop</b> 10:00-4:00 <i>Ikebana</i> <b>R\$</b> <b>Fine Print Fair</b> 10:00-5:00 <b>T</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Film</b> 1:30 <i>Évocateur: The Morton Downey Jr. Movie</i> <b>\$</b>
<b>29</b> <b>Fine Print Fair</b> 10:00-4:00 <b>T</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Dr. John and Helen Collis Lecture</b> 2:00 <i>Sicily: Art and Invention Between Greece and Rome</i> <b>R</b>	<b>30</b> <b>Museum closed</b>				<b>An Anthropological Debate</b> from <b>From Here I Saw What Happened and I Cried</b> 1995-96. Carrie Mae Weems (American, born 1953). Chromogenic print with etched text on glass; 26½ x 22¾ in. Collection of the Museum of Modern Art, New York, Gift on behalf of the Friends of Education of the Museum of Modern Art. From an original daguerreotype taken by J. T. Zealy, 1850. Peabody Museum, Harvard University. © 1977 President & Fellows of Harvard College. All rights reserved. Digital image © 2012 MoMA, NY.	

# OCTOBER

**SUN** 10-5   **MON** closed   **TUE** 10-5   **WED** 10-9   **THU** 10-5   **FRI** 10-9   **SAT** 10-5

**\$** Admission fee  
**R** Reservation required  
**T** Ticket required  
**M** Members only

\*CAS Community Arts Studio, 1843 Columbus Rd

**1**  
**Member registration begins** *My Very First Art Class* **RS**  
**Guided Tour** 1:30

**2**  
**Guided Tour** 1:30  
**Gallery Concert** 6:00 *CLM Young Artists*  
**Film** 7:00 *Somm* **\$**

**3**  
**Art Stories** 10:30-11:00 *Babies: All About When You Were Small* **R**  
**Guided Tour** 1:30

**4**  
**My Very First Art Class begins** 10:00 or 11:15 **RS**  
**Guided Tour** 1:30  
**MIX** 5:00-9:00 *Muse* **T**  
**Preconcert Talk** 6:00 Sonia Rhie Quintanilla  
**Film** 7:00 *Herb and Dorothy* 50x50 **\$**  
**Performance** 7:30 L. Subramaniam **\$**

**5**  
**Early Childhood Educator Workshop** 10:00-1:00 *Integrating Art Across the Curriculum* **RS**  
**Guided Tour** 1:30 & 2:30



**Family Game Night** October 18

**6**  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *Herb and Dorothy* 50x50 **\$**

**7**  
**Museum closed**

**8**  
**Art in the Afternoon** 1:15 **R**  
**Guided Tour** 1:30

**9**  
**Guided Tour** 1:30  
**Make & Take** 5:30-8:00 *Simple Book-making* **\$**  
**Films** 6:30 *Seven Intellectuals in a Bamboo Forest, Parts 1 & 4* **\$**

**10**  
**Art Stories** 10:30-11:00 *Color, Color Everywhere!* **R**  
**Guided Tour** 1:30

**11**  
**Guided Tour** 1:30  
**Film** 7:00 *The Missing Piece* **\$**

**12**  
**Guided Tour** 1:30 & 2:30

**13**  
**International Cleveland Communities Day** 11:00-4:00 *Multicultural family activities*  
**Art Cart** 1:00-3:00 *Artists of Our Region*  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *The Missing Piece* **\$**

**14**  
**Museum closed**

**15**  
**Registration begins** *My Very First Art Class* **RS**  
**Guided Tour** 1:30

**16**  
**Homeschool Studio** 10:30-12:00 *Fall Scenery* **RS**  
**Stroller Tour** 10:30-11:30 *Before 1492* **R**  
**Guided Tour** 1:30  
**Lecture** 6:30 *Robert Wittman* **RS**  
**Film** 6:30 *In the Fog* **\$**  
**Book Displays** 6:30-9:00 *Octavofest*

**17**  
**Art Stories** 10:30-11:00 *As Is for Art!* **R**  
**Guided Tour** 1:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**18**  
**Guided Tour** 1:30  
**Family Game Night** 5:30-8:00 **RS**  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*  
**Film** 7:00 *The Trials of Mohammad Ali* **\$**

**19**  
**Art Classes for Children and Teens begin** 10:00 or 1:00 **RS**  
**Guided Tour** 1:30 & 2:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**20**  
**Adult Studio begins** 12:30-3:00 *Gestural Drawing* **RS**  
**Art Together** 1:00-3:30 *Mosaics* **RS**  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *The Trials of Mohammad Ali* **\$**  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**21**  
**Museum closed**

**22**  
**Guided Tour** 1:30

**23**  
**Guided Tour** 1:30  
**Gallery Talk** 7:00  
**Film** 6:30 *The New Babylon* **\$**

**24**  
**Art Stories** 10:30-11:00 *Seasons: Fall* **R**  
**Art Bites** 12:30 *Mysteries in the Museum*  
**Guided Tour** 1:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**25**  
**Guided Tour** 1:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*  
**Film** 7:00 *La Maison de la Radio* **\$**

**26**  
**Guided Tour** 1:30 & 2:30  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**27**  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *La Maison de la Radio* **\$**  
**Community Arts around Town** 6:00-9:00 *Boo at the Zoo*

**28**  
**Museum closed**

**29**  
**Guided Tour** 1:30

**30**  
**Guided Tour** 1:30  
**Preconcert Conversation** 6:00 Mark O'Connor and Joel Smirnoff  
**Film** 7:00 *Old Dog* **\$**  
**Performance** 7:30 O'Connor String Quartet **\$**

**31**  
**Art Stories** 10:30-11:00 *Spooky Stories* **R**  
**Guided Tour** 1:30



**Old Dog** Canine commerce in Tibet

## ONLINE CALENDAR

Sortable online calendar at [ClevelandArt.org/calendar](http://ClevelandArt.org/calendar)





**THE CLEVELAND  
MUSEUM OF ART**

11150 East Boulevard  
University Circle  
Cleveland, Ohio  
44106-1797

**Dated Material  
Do Not Delay**

Periodicals  
postage paid at  
Cleveland, Ohio

[www.ClevelandArt.org](http://www.ClevelandArt.org)

**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

**Administrative  
Telephones**

216-421-7340  
1-877-262-4748

**Membership**

216-707-2268  
membership@  
clevelandart.org

**Box Office**

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable  
service fees apply for  
phone and internet  
orders.

**Facebook**

Cleveland Museum  
of Art

**Twitter**

@ClevelandArt

**Blog**

blog.clevelandart.  
org

**Provenance  
Restaurant  
and Café**

216-707-2600

**Museum Store**

216-707-2333

**Ingalls Library**

Tuesday–Friday  
10:00–5:00

Open until 7:30  
Wednesdays  
beginning  
September 4

Reference desk:  
216-707-2530

**Parking Garage**

0–30 minutes free;  
\$6 for 30 minutes to  
2 hours; then \$1 per  
30 minutes to \$12  
max. \$5 after 5:00



**SICILY  
P. 4**



**THE UNICORN  
P. 6**



**DELENNE  
COLLECTION  
P. 10**

**GALLERY  
PREVIEWS  
P. 14**



**ART  
RESCUERS  
P. 19**



**PERFORMANCE  
SEASON  
P. 20**



**FILM P. 22**



**CHALK FESTIVAL  
P. 24**



**EDUCATION  
P. 25**